FINE PRINTS OF THE YEAR 1929

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FINE PRINTS OF THE YEAR

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FINE PRINTS OF THE YEAR

AN ANNUAL REVIEW OF CONTEMPORARY

ETCHING AND ENGRAVING

1427

Edited by

MALCOLM C. SALAMAN

Hon. Fellow, Royal Society of Painter-Etchers and Engravers.

American Section by

HELEN FAGG

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BRITISH PRINTS OF THE YEAR.

YEAR by year it becomes increasingly difficult to select, from the multitude of prints produced from copper-plates since our last publication, the fifty that shall represent the best work that British etchers and engravers have done in the twelve months' interval. The range of artistic motives widens, and the average standard of technical achievement is indisputably higher, so that one looks not only for freshness of pictorial subject and motive, but for craftsmanship that shall be vitally and harmoniously responsive to the expression. Beyond the traditional influences that everyone feels and reflects more or less, deriving originally from Rembrandt, Whistler or Meryon, one is conscious of the genius of Muirhead Bone, D. Y. Cameron or James McBey, subtly exercising its magic on different schools of etchers, while F. L. Griggs, inspired by the etching imagination of Samuel Palmer, is attracting notable followers. But, while certain etchers conceive their craft as tending towards the manner of engraving, there has of late been an impressive movement towards the revival of original line-engraving in the German or Italian tradition. This will be found a noticeable feature among the following illustrations, though the etching-needle and the dry-point claim, of course, their pride of place. 1927

For some time Mr. S. van Abbé has been searching for his most personal expression, and at last he seems to me to have found it, gaily and dramatically enough, in the humorous interpretation of daily trivialities. He has light-heartedly, and with an eye for characters, recorded with his deft dry-point insignificant incidents of the passing moment, on the boulevard and the quayside or in the café, with the persons not posed but happily grouped, though in *Declarations* he has found a living bit of comedy that has moved him to his best. How heatedly vociferous the argument becomes between the French porter and the *douanier* over the open suit-case, while the travelling English girl stands wide-eyed and open-mouthed in astonished protest at the wild imagination of her porter. This is a plate of spontaneous illustration. Very differently has Mr. J. H. Amshewitz used his dry-point, with an effort to convey a spiritual effect by means of an orthodox litany. *The Mourner* seated at the table has perhaps her own thoughts of grief, her own remembrances of the dead, to which the rabbi's ritual, so fervently repeated in Hebrew, may suggest little or no consolation, but she must suffer it for her religion's sake, besides habit has trained the man to wrap the words in a cloak of emotional tones; so that here the etcher's art has caught a moment of religious form and harmonised it with a strange beauty. Mr. Stanley Anderson returns to his burin and his graphic studies in humanity. With his dry-point he gives a vivid impression of the *Café des Papes, Avignon,* and its habitués, as he does of the *Quai Duperré, La Rochelle,* but in the graven lines of *The Fallen Star* his burin has given us of his very best. What a scene for a novelist with a subtle, incisive pen, that hair-dresser plying his profession, which he was wont to pursue amid luxurious surroundings as one

of its aristocrats, now so humbly *al fresco* by the river side, quite unheeded by the anglers and stragglers on the opposite bank, though his superior manner and artistry make their impression on the waiting client watching his operations. What vicissitudes, one may wonder, has brought this star to such a strait, but the sun shines on a Paris that always mothers her sons, and this sparkling, human plate, so beautifully wrought, is one of the best of the year. Line-engraving in another manner is Mr. Robert Austin's *Woman Praying,* a masterly and beautiful plate in the tradition of the early Italians. This Roman peasant woman is kneeling forward over a high-backed stool in an attitude of intense devotion, her head in her hands, her legs carelessly anyhow. The figure is simply and tenderly expressive, and the artist's exquisitely graven lines enfold the form so that we feel there is actually a woman's body vital beneath the garments. Mr. Austin usually devotes his accomplished art to simply significant subjects, such as *Woman tethering a Goat,* one of his latest, but in *Woman Praying,* he has compassed a spiritual impression that he has attempted before, but never achieved with equal success.

Mr. Edmund Blampied seems to find some fresh expression of his artistic genius every time he brushes his water-colours on to his paper, or scratches a copper-plate with his dry-point. There is personality in all he does, and his versatility is remarkable, and though one may see, perhaps, in the graphic simplicity, the wit and significance, of such a plate as *Les deux petits Verres,* some affinity with the manner of Forain, it is only because these two great draughtsmen have each a facet of his talent that sparkles alike in view of a witty subject such as this. But turn to *Return from the Fair,* and see Mr. Blampied's absolute originality. Three tipsy, roistering peasants, lurch against each other as they move uncertainly forward, dragging after them a farm-horse quite indifferent to their condition. They are preceded by two men in a country-cart passing from partial shadow into the light, but it is the whole conception, the natural arrangement of the light and shadow, with the masterly drawing and composition of the figures and the trees, that makes the beauty of this dry-point. *Return from the Fair* is a little masterpiece. In etching *Old Moffat,* Mr. Bouverie-Hoyton has addressed himself to a real study of character. This long-bearded old Scotsman, in his cloak and Tam O'Shanter, sits with his hands crossed over the handle of his stick, in a reflective mood, his face mellowed by his long experience of life. Mr. Arthur Briscoe has published nine new plates this year, all of characteristic motives, which he has treated with his well-known power and fidelity to artistic truth, such, for instance, as *Securing the Boats, Bending the Foresail,* and *John and James,* but he has etched nothing finer than *Hove To,* which is reproduced. In a grandly turbulent sea with great rollers, under a sky full of wind and weather, a "wind-jammer" is hove-to under stress of the gale, her sails are furled, and she is being buffeted about with a mass of white foam around her. The troubled sky is rendered by a few significant lines, and the sea is splendidly done. Mr. G. L. Brockhurst, in *Viba,* gives us with subtle differences one of his familiar studies. This girl of the warm

South, wearing a loose jacket with large sleeves, sits at a table resting her chin on her bent fingers, behind her is an open window, her face like bronze, is silhouetted against the light, and beyond is seen a mountain landscape. One can read no particular thought in her face beyond the joy of the moment. The etching is as fastidiously elaborate as ever, with a very subtle treatment of the sky. Mr. Stuart Brown, in his *Nightfall, King's Lynn,* makes the shadows and the fading light fall harmoniously on this simple landscape, with the lonely ferryman pushing his boat across the still waters and linking the quiet shores, enfolded in the evening peace.

Mr. Charles Cain has lately been concerning himself with still-life arrangements done in dry-point, giving to each composition of ornamental or grotesque carved figures from the East some distinctive title, such as *The Mahout, The Hunter, The Buddha,* and though these things may hardly appeal with the artistic beauty of Rembrandt's *Shell,* Hollar's *Five Muffs,* Whistler's *Wine-Glass,* or Jacquemart's *Gemmes et Joyaux de la Couronne,* the figures are related to each other with a certain significance which is amusing, and the work is done with patience and finesse. In *The Mahout,* for instance, a little ivory elephant, with a mahout on his back, lours defiantly between a large elephant of ebony and a smaller one of bronze.

When Sir D. Y. Cameron makes a new dry-point the rare and delightful event is mentioned with hushed whispers among the true collectors, who buy prints because they love them and who guard the secret jealously lest the speculators in etchings should hear of it and endeavour to "rig the market." The master has lately been diverting his artistic mood on his copper-plates, and I am privileged to reproduce *Castle Urquhart,* one of the most beautiful and personal among his many interpretations of Highland scenery. Calm and mellow the ancient ruins stand, looking out over the broad waters of Loch Ness to the distant hills beyond; a cloud bursts with rain, and shadows the embattled stones that remain of the stronghold which, over 600 years ago, stood for Scotland, defying England's Edward I up to the very last. The shadows alone, perhaps, remember those "battles long ago," and the artist has made splendid graphic use of them, making the loch play her part with reflections, and holding the dark mass in the centre of the plate to contrast with the air of peace all around, while a light movement is suggested by distant sailing boats, and floating shadows that carry the eye across the watery expanse. Certainly the master has lost nothing of his spell.

With houses above the walls reaching down to the bed of a stream, that flows gently by boulders and is spanned by a house-covered arch, Mr. C. S. Cheston's *Lyme Regis* presents a rich design under a dramatic sky. The buildings in the centre are shadowed by dark clouds, while light clouds affect surprising lights on either side. This is a remarkable aquatint in the older tradition, with etched lines for emphasis of detail, yet a feeling of modernity in its general effect. It has been chosen in preference to Mr. Cheston's delightful etchings with their Rembrandtesque influence because of its unique tonal quality. Miss K. M. Clayton has

published ten of her artistically vivid bird studies this year, of which perhaps the most interesting is *Sand-pipers*. These dainty birds stand in the sunshine on the wet sands, showing their wavy reflections while the last wash of the water ripples in, the whole making a pattern that suggests Japanese influence.

Mr. Francis Dodd is always at his best when, with his dry-point in hand, he finds himself face to face with a man or woman of character and intelligence. Then all his intuitions are alert, his psychological study becomes instinctive, every look, every attitude, every gesture tells its own tale of personality, and he is master of his copper-plate. Here, for instance, is his nephew *Stephen Bone,* the gifted son of a most distinguished father, in whose artistic footsteps he is like to follow. Mr. Dodd has pictured him as he sits with an easy grace at a table, engraving a wood-block. There is something extraordinarily pleasant in his countenance, with the eyes full of seeing, the mouth sensitive, and the chin firm, while the hands are characteristically those of an artist, and the light-coloured clothes give an unusual aspect of charm to the picture. Mr. Dodd has also issued an interesting print of *Spanish Ox Drivers.*

Mr. A. Hugh Fisher, being a Fellow of the "Zoo," has a knack of happening on the animals in their "hours of ease," and drawing them in delightfully negligé attitudes. *Kangaroos,* for example, those two lying basking in the hot sunshine to their obvious enjoyment, the lines of their quaint bodies, with the long hind legs stretched, lending themselves to a decorative arrangement—how simple in treatment, yet how sure the vital emphasis.

When an artist who has achieved a facile distinctiveness and pre-eminent success in one medium, as Mr. Russell Flint has in water-colours, turns to the practice of a graphic method so different as scratching copper with the dry-point, his admirers must await with anxious curiosity the results, but they may be reassured in Mr. Flint's case, for he has made a most promising début as an etcher. From a number of plates, in all of which he has disciplined his vision to the linear expression of the etcher's view, and used his dry-point in resolute accordance, I have selected *A Spanish Christening,* for its admirable composition of the groups, the subsidiary figures as well as the protagonists, and especially for the charmingly simple treatment of the girl standing by herself on the right. The ecclesiastical purlieus are ancient and interesting, though the richness of their strange architectural detail rather tends to overshadow the christening group.

Miss Evelyn Gibbs is also a new-comer, but she is very young, and as she has just won the Rome Scholarship for engraving, and also been elected to the Royal Society of Painter-Etchers, a distinction now more sought than gained, she claims attention. That she is worthy of it is proved by her beautiful little etching, *The Road,* with its emotional significance. Two tramps, a man and a woman, are sitting crouched by a road-side, their heads upon their knees, dead asleep, utterly tired out, but the sunny road winds on through the banked meadows, away over the

calling country, on, on, as roads go, yet

"They are lonely
While we sleep, lonelier
For lack of the traveller
Who is now a dream only."

With the original rhythm of the design, this etching promises well for Miss Gibbs's future, more even than her accomplished line-engravings.

Mr. Joseph Gray has during the past year used his dry-point to various purpose. In the grand manner of his *Schiehallion,* his sweeping lines have shown the *Rannoch Hills* and the Tummel rushing through *Rannoch Moor,* the charm of *Volendam* he has interpreted with a new distinction, while in *Bruges Market* he surprises with a fresh revelation of his art. Here, surrounded by buildings firmly grounded and overtopped by a church spire, is a living market place full of light, life and activity, all the busy or idle crowd, moving in and out of the stalls, with their characteristic awnings, are individualised, a vital harmony, pervades the whole design, with its white masses and rich transparent shadows, the numerous market folk and their several doings.

What lovely pleasaunce is this *Launds* that the rich imagination of Mr. F. L. Griggs has called for our delight out of some vague, beautiful past? What peaceful ruins are these, of palace or priory, that rise, creeper-covered, in the midst of this haven of greenery, where sheep are grazing as they have done through the centuries, and trees spread their branches, sunlight and shadow are balanced harmoniously, and a heavenly peace is everywhere? It is good that Mr. Griggs dreams graphically sometimes in mediæval landscape, for architecture dates in centuries, Nature has no dates, but in either case Mr. Griggs is a wizard with the etching-needle. A gifted painter, Mr. Allan Gwynne-Jones has covered a large copper-plate with a lovely engraving inspired by the sweet impulses of an English spring. This bit of country-side, which is "for ever England," he has no need to call anything but *Spring Evening,* it needs no topographical terminology, for one might chance upon its features in a dozen counties; the wayside pond, in the waters of which the hard-worked horses come to refresh themselves and the old farm-sheds and trees bathe their reflections, the five-barred gate that opens to the meadows, the innumerable sprouting trees, with the nests in the tops which the birds are seeking. This accomplished engraving would adorn charmingly any collector's wall, it sparkles with late sunlight.

The most characteristic of Mr. Oliver Hall's new dry-points is *The Northumberland Coast,* with the shadows and rugged lines of its interesting foreground, the fine contours of the further country, and the big rolling clouds that are a very part of the landscape. Mr. Hall always sees sky and land together as one whole, and the record is, as it were, a personal signature. Mr. Martin Hardie's holiday visit to Fez was productive of at least one good dry-point. *A Market, Fez,* is a typical and picturesque scene, the Arabs in their burnouses sitting about in business-like groups, or waiting "single spies," amid their environment of pointed

arches, either in deep transparent shadow or caught vividly in the sunlight, making for a lively effect of etcher's "colour." Mr. Alfred Hartley has perhaps never used his aquatint tones with finer imagination than he has in *Storm on the Alps*. With dark and light beautifully contrasted and finely balanced, he affords us a glimpse of "a desert peopled by the storms alone," where among the "unfettered clouds," with "winds thwarting winds," we see the shaggy summits of high mountains, on one the eternal snows illuminated, as it were, by a flash, while darkness shadows the other. This fine print was awarded the gold medal at the International Exhibition of the Print Makers of California. Mr. Kenneth Holmes, a most able designer, as he shows by practice in his prints as well as in his successful teaching, has done some very interesting things this year. In *Knaresborough*, with the skaters on the frozen river, he has found a motive reminiscent of 17th century Dutch artists, in *Harbour Steps*, using his dry-point with a Bone-like sparkle, he has cleverly brought into harmonious relation the crowded street and all the frontage leading down to Bridlington harbour, but in *Town Hall Steps* he has achieved a more personal print. A horse-fair appears to be in progress, and it is a lively scene, with the horses, men and motor-cars beautifully and vividly drawn and individualised with extraordinary insight and observation, and arranged with remarkable spontaneity.

Having been exceedingly successful with his etched impressions of the Cambridge colleges, Mr. Sydney Jones has now turned his attention to Oxford, and what David Loggan did with his burin 250 years ago, Mr. Jones is doing with his lighter touch of the etching-needle, showing the colleges in their pictorial aspects, with all the living circumstance about them. I have selected for reproduction *University College and High Street, Oxford*, with the façade of University on the left, and showing, on the opposite side of the "High" the entrance to Queen's College, the front of All Souls, then the porch, side and spire of St. Mary's Church, with Brazenose and its old tower beyond, next the porch and steeple of All Saints' Church, and in the distance a gable of the Mitre Hotel. With all the traffic of this memorable street awheel and afoot, this is a very interesting plate.

In *Girl Bathing* Dame Laura Knight has drawn beautifully with the dry-point a girl, in very slight swimming costume, seated at the water's edge putting on a shoe. Her bending form, with crossed naked legs, is outlined against an expanse of rippling water, and the whole is very simple in structure as it is fine in draughtsmanship. One would imagine that this live study was drawn spontaneously direct from nature.

As a craftsman Mr. Sydney Lee is a magician, he is always producing impressive pictorial effects through the medium of aquatint, which cause the average worker in the medium simply to marvel. How, in *The Cathedral Entrance*, he compassed the texture of the white carved stone of the portal, contrasting with the depths of the shadowed interior, might give pause to even such a master craftsman as Sir Frank Short, who has all the known secrets of aquatint at his fingers' ends. Perhaps Mr. Lee

keeps one "up his sleeve," but artistically this is certainly one of the prints of the year. Mr. Lee-Hankey is generous with sympathies in the homes of the humbler folk of Etaples, and in *The Dose* he shows, with practised dry-point, a firm but kindly woman, perhaps the wife, ministering to an ailing old fisherman. She tenders the dose, but he wants rousing to take it.

The Holy Ganges and the Sacred City of Benares exercise a constant fascination for artists, who may go there and record a bit of the picturesqueness from one of the show places of India, as a thing expected of them, but there have not been many such artistic devotees as Mr. E. S. Lumsden. He has returned there again and again to sit in his boat from sunrise, and paint or draw the religious pilgrims bathing in the sacred waters, with all the interesting background of the temples, the *ghâts,* the Brahmin priests and the great umbrellas. Now, in *The Upper Reach, Benares,* he has etched in his personal, masterly style a beautiful vision of that curve of the river front with its characteristic features. Very peaceful its aspect, with its attenuated row of native boats and house-boats, most of them deserted, a few bathers, and prattling idlers on the *ghâts.* This is quite an outstanding plate.

Curiously enough Mr. James McBey's "Third Venice Set," done about a year ago, is only being published this autumn, and it comprises plates of his very best, three distinctive and significant dry-points, *Glassblowers, Murano, A Regatta on the Grand Canal,* and *Riva at Dusk,* and four etchings, *The Doorway, The White Palace,* the lovely *Distant Salute,* and the spacious and beautifully dignified *Shipping on the Giudecca Canal.* This last, which is reproduced, has offered a motive of a kind peculiarly dear to the etcher, for as the various craft lie at anchor, or move slowly through the waters, his instinctive love and knowledge of boats has led him to a live graphic presentment of the placidly busy scene. Mr. Westley Manning travels widely with a pictorial curiosity about the local scene, and he has found the flat tones of aquatint, used very subtly, his happiest medium for recording his lively impressions. In the *Street of the Dancing Girls, Biskra,* he admits us to the intimacy of a genuine scene of orientalism, with the balconied windows standing out in the sun's emphasis of the white façades of the houses, suggesting romance and mystery, while men in their white burnouses prowl in the shadows of the street, where two of the dancing girls have come out to display themselves.

With imagination of his own in the elaboration of his line-engravings, Mr. W. E. Morgan proclaims himself a worthy disciple of Dürer. Here is the youthful Perseus, heavy-lidded with wonder at his deed, watching tame rabbits as he rests his magnificent body on a grassy plot in a thick mysterious wood, with Medusa's horrible severed head and its wriggling serpents laid on the stump of a tree. Pluto's magic helmet is on the ground beside him, his feet are still winged, and his right hand rests on the herpe with which he slew the mortal sister of the Gorgons. This is a remarkable design, with the great figure in just relation to the thicket. Mr. Harry Morley has definitely joined the ranks of the engravers, but,

unlike Mr. Morgan, he follows the tradition of the early Italians rather than that of Dürer. *Hylas and the Nymphs* is a subject that he has already painted, but he has felt it again in the graven line, and with his burin he has achieved a beautiful design. Hylas, the comely Greek that Hercules stole for his own, has come with his pitchers to draw water from a pool, but the river nymphs have fallen in love with his beauty, and drag him, resisting, down to their watery home. Mr. Morley loves his classic themes, but he engraves also domestic incidents in modern Italian life with no less art.

With a few lines of elusive significance to suggest evening light and shadow, Mr. Nicolson finds his calm and simple background of low hills, against which two horses are grazing together in natural companionship. Just that, and nothing more, for this *Evening* is "quiet as a nun." Mr. Job Nixon is another etcher who can lay by his needle and dry-point for the time being, and with his burin address himself to a more precise and formal design. In *Italian Peasant Girls,* the two standing together on a hill, with their water-jugs of local form slung at their sides, and wearing appropriate caps on which to poise them, he has evidently enjoyed making the copper respond to the details of their picturesque costumes, for every line is skilfully graven, and tells its own tale.

Miss Orovida's *Strategy* is one of the most original and powerful of her many quaint designs. A nude youth, in an ornamental loin-cloth, down on the ground, pierces the stomach of a springing tiger with a bamboo pole. Rhythm of line follows the contorted forms of the youth, with his dark head, and the beast with its black markings, and the design stands out with, as it were, calligraphic impressiveness.

Devoting to his original work what time he could spare from his professorial labours in the School of Engraving at the Royal College of Art, Mr. Malcolm Osborne has etched some masterly portraiture, and some charmingly characteristic landscape in Avignon and Carcassonne, but his most satisfying achievement is *The Goose Fair, Albi.* Against the high-windowed apse of the cathedral, and the walls of the archbishop's old palace, carts are stacked, and the fair is in full swing. The peasants are grouped naturally, and severally individualised with the vivacious skill of a Rowlandson, while the geese are penned or striding about like leading actors. Beautifully etched, with washes of aquatint added for the shadows, the plate is one of the most harmonious of the year.

Mr. R. C. Peter has so assured himself of artistic distinction with his fine allegorical and pastoral subjects, that anything coming short of their high standard is a little disappointing. In *The River Bank,* for instance, the farm horses and the riders, with the sail of the boat and the trees across the water, are good features of the design, but there are elements, such as the line of the high bank, which are confusing. Gradation of tone is the *raison d'être* of mezzotint, but Mr. Peter is too suddenly emphatic with his black masses, consequently the general effect is not quite harmonious.

Most etchers who go to Holland find themselves, sooner or later, at

Veere; its old-time commercial glory has departed, but its fifteenth century Scotch House, its fine church and the waters of its bay, always offer attractions to artists. Mr. W. P. Robins is the latest votary, and his *Veere* is an etching of delicate finesse, with the landscape seen through his personality.

With his sure eye for presenting the pictorial aspects of places within the boundaries of good design, Mr. Henry Rushbury continues to take his way about Italy. And here he is, on Dante's track, where "through Verona's streets he went," and *The Roman Bridge, Verona,* the same that, as it spans the Adige, Dante must have crossed many and many a time, how nobly it holds its shadowed place between the sunlit buildings on the opposite bank and the broad sunny roadway of the foreground, where men loll idly over the parapet, while women pass carrying their burdens on their heads, and timber carts come lumbering along, a tower points its way toward the sun, and the façades and roofs of the houses sparkle in this admirable print. Mr. Rushbury's dry-point has also been very alert and accomplished in *Monte Aventino, Rome,* and a charmingly comprehensive conception of *Viterbo,* though this plate is still in an unfinished state.

Sir Frank Short is pre-eminently the modern master of mezzotint, and it must never be forgotten that he revived this gracious graphic method in its purity, and extended its range for original landscape to possibilities that none but Turner had ever conceived. In *Cloud March over the Sands of Dee,* Sir Frank gives us an impressive sky-study, with great clouds, through which the sun-rays are breaking, moving across a light sky, and reflected in the calm waters and wet sands of the Dee Estuary. Over the water the smoke is continuous from the blast furnaces at Flint, and reflections of it make a further charm of light among the many emanations. Sir Frank has gradated his tones with the most exquisite subtlety, and the harmonies of nature respond to the persuasions of his art.

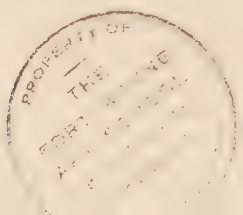
One never knows where Mr. Richard Sickert will find a motive for his next etching, as likely as not, on the stage, in the coulisses, in the auditorium—he has etched some good and witty music-hall audiences—in a bedroom or at the street corner, his interest in life is so peculiarly variegated. Here in *Cheerio!* he has seen some girls in a Revue chorus bidding their ensemble adieus in the catch-phrase of the day, and with his swift sure draughtsmanship he has made a masterly sketch of his impressions. The girls, in their flimsy dappled skirts and headgear, their legs in tights and their bare outstretched arms, are all lime-light and broad smiles, and *Cheerio!* just expresses wittily their bright inanity.

It is Mr. Percy Smith's mood to etch, with a rather old-fashioned conception, reminiscent of the illustrations of the 'sixties, incidents of the street life in the humbler quarters of London, as, for instance, the vagrant vocalist and the Saturday street market, now he sublimates the Terpsichore of the gutter. *The Dancing Girl* is a little urchin with a rhythmic impulse in her body, and a jigging twinkle in her ill-shod feet,

that compels her to come out and improvise a dance even to the droning of a hurdy-gurdy, with which a poor old Italian wanders through the mean streets, supporting a meagre monkey, looking with wonder at the nimble steps his instrument is evoking. A woman, out shopping, stands in the road to watch, but on the house-tops in the background the women and children are apparently indifferent. Mr. J. B. Souter's most personal dry-point this year is *Girl plucking a pheasant,* which, suggesting a motive that Rembrandt once painted, he has drawn on the copper with spontaneity and charm, and a bolder touch than usual. He has also etched with particular daintiness views of *Edam* and *Dort.* Mr. Ian Strang is etching the specially individual streets of London, each with its particular character in the build and lay-out of the houses, and the traffic of the thoroughfare. Among a number of architectural and pastoral plates with which he has busied himself during the past year, I have selected *Fitzroy Street* as typical of his style, which conforms more and more to the eighteenth century topographical engraving.

In his etched portrait of *George Bernard Shaw* that incisive draughtsman and magnificent illustrator, Mr. Edmund J. Sullivan, has set himself to illustrate the man. He shows the great writer, with his fine brow, ready, as it were, genially to batter down a world's opinions, seated at his desk answering correspondence; his long pen is poised in his characteristic hand, waiting on the thought that, by the wonder in his eyes, and the snap of the moustachioed mouth, would seem to be coming suddenly and significantly from his wits, to be distilled in the very essence of his character. This is no conventional portrait, a great artist's intuitions have summarised the man, the thinker, and the writer, there is something of Don Quixote in the face, and by the arrangement of the light, one can imagine the suggestion of a great aureole about the "good grey head." This will be classed, I think, with the great portrait etchings. Mr. Graham Sutherland is an assiduous disciple of Mr. Griggs, but he lets his own imagination play about landscape visions which are his own. *Hanger Hill* is charming, from the shadowed cottage, where the woman is tending her flower-beds in the sunlight, upward along the row of pine-trees where the shine skirts them as it comes from the sky.

Mr. Robin Tanner is another of Mr. Griggs's young followers, in the manner of his etching, and his romantic feeling for a picturesque old England. In *Christmas,* he takes us by moonlight into the heart of England, and he shows us, in an elaborate design, embracing a village street and an extensive landscape of undulating fields and woodland, the villagers out to enjoy the season in their several ways. A large group of men, women and children is obviously carol-singing, some are dancing very festively, others are standing about gossiping, in the roadway or on the ancient covered market-place, while others sit by the tombs in the churchyard, and from the left the resounding belfry dominates the picture. Mr. Middleton Todd has made an interesting diversion with his dry-point. In a mediæval country barn, with its lofty roof of joists and beams and arched timbers, with sunlight interplaying among them, he



shows us a pleasant company enjoying their *Autumn Festival.* Their mood is hearty and festive, the harvesting is over, and this is the wind-up for the season. To the improvised music of a fiddle and a concertina, men and women are tripping impromptu dances, to the merriment of the onlookers, while in an opposite corner others are regaling themselves with the local brew. Light and shade are balanced harmoniously, the figures are individualised, and the many diverse groups are well and naturally composed, recalling rather the festive prints of Ostade and Cornelis Dusart.

One of the outstanding prints of the year is undoubtedly *The Thief* by Mr. C. F. Tunnicliffe, who first attracted collectors by his distinguished etching, *The Bull.* With its vitality of design and pictorial naturalism, *The Thief* is no less remarkable a print; its name is the local Cheshire sobriquet given to a beast with a propensity of breaking through fences and hedges, and the heavy log chained to his neck acts as an effectual deterrent. This masterful brute is vital flesh and bone, in his eye is a look of rebellious defiance, as if he resents his restricted movements being watched by the farm-labourer on the opposite side of the hedge. Mr. Tunnicliffe's natural studies are actually made in the country, as we may see also in *The Swing Bridge, The Mowing Machine,* and *The Singing Ploughman.* Mr. Sidney Tushingham is very much in sympathy graphically with the Spanish scene, he finds appeal in the buildings and the way they happen, and he loves the people, their picturesque manners and costumes, and their domestic animals. Of *Plaza de Corrillo, Salamanca,* which is probably the largest square in the world, Mr. Tushingham has chosen a corner arch, above which the building is devoted to flats, and he has made a handsomely impressive print of it, giving life to all the architectural features, while he shows the people, attended by mules, donkeys and goats, incidentally passing the time of day.

Mr. William Washington has concentrated an amazing amount of fine work on his engraved impression of *La Rochelle,* searching the docks, the neighbouring buildings and the shipping for characteristic detail, depicting the multifarious activities of a crowd of workmen, dock labourers, seamen and what-not, and working the whole elaborate scheme into a harmonious and significant design, beautifully balanced in tone. The searching for fact, however, in the general pictorial treatment might, perhaps, have allowed a somewhat less decorative rendering of the waters of the harbour. Also engraved, but in somewhat colder fashion, and designed with an interesting formality in the architecture, yet with an intimate variety of human incident, is Mr. Geoffrey H. Wedgwood's *Santa Caterina.* A small procession lends the print the idea of general movement, while everywhere animate conditions are suggested by the different actions of the people.

The foregoing give a fairly representative idea of the distinctive British prints of the year, but other plates might have been reproduced could the limit of our number have been extended beyond the fifty. Among Messrs. Colnaghi's publications, for example, besides those reproduced,

there are notably Miss Hester Frood's prints, of which *Florence Bridges* is remarkable for its design, Mr. D. I. Smart's *Limoges* and *The King's Tower, Vienne,* Mr. Fred Richards's *Philæ* and *A Market, Cairo,* and six of Mr. Nelson Dawson's etchings of the sea and shipping, done as to the manner born, such as *Crossing the Bar: H.M.S. Revenge towing into Appledore to be broken up;* then, of less importance, Mr. Heber Thompson's *St. Pol du Var,* Mr. E. H. Lacey's *The Centenarian of Pollenza,* Mr. Healey Hislop's *The Dancer,* and Mr. John Cooper's *Italian Marionettes.* The Twenty-one Gallery would seem to specialise in the followers of Mr. Robert S. Austin and of Mr. Griggs, for instance, Miss Enid Butcher's *Breton Washerwomen* and *The Knife-grinder,* Mr. S. R. Badmin's *Tanyard Farm,* Mr. Paul Drury's *First Italian Head,* Mr. John Nicholl's *Marl Woods,* then, in a different manner, some remarkable etchings by Mr. Frederick Austin, of which the finest, perhaps, is *Bridge at Assisi,* Mr. W. M. Larkin's *St. Boniface Bridge* and *Le Quai de la Main d'Or,* and Mr. W. A. Narbeth's *Calvary* and *Samson and Delilah.* Messrs. Alex. Reid and Lefèvre's publications include four of Mr. C. R. W. Nevinson's dry-points, of which the most acceptable is *The Balcony, Dieppe,* Mr. Percival Gaskell's *On the Lake of Thun,* and Mr. C. H. Baskett's breezy marine subject, *Work and Play,* aquatints both, Mr. F. J. Carter's clever etching, *The Gallery, the Old Vic,* and Mr. John M. Aiken's unusual study of light, *In the Studio.* Miss Elyse Lord has done three new colour-prints, the set of *Spring Time at Loyang,* but beautiful as the designs are in dry-point, to reproduce them would convey little idea of the exquisiteness of their complete conception in colour. Mr. H. C. Dickins stands sponsor to Mr. Donald Maxwell's *Bazra* among his Eastern plates, and *Wind and Tide,* Mr. McIntosh Patrick's firmly constructed *General Wade Bridge* and *Glencoe from Three Waters,* Mr. David Robertson's *Siena* and his Venetian etchings, *Traghetto,* etc., Mr. George Soper's *Gipsy Watering Ponies,* and Miss Eileen Soper's delightfully ingenuous studies of child-life. Among Messrs. Robert Dunthorne & Son's new issues are Mr. Norman Wilkinson's *Single Handed* and other fishing plates, the veteran Mr. W. L. Wyllie's *H.M.S. Victory—Trafalgar Day, 1928,* and Mr. Herbert Whydale's pastoral and agricultural scenes, the best being *The Grey Horse.* The Fine Art Society have been so busy reviving the splendid memories of their Whistlerian associations, besides exploiting the old and new masters, that their publications have been few, but they have issued three new plates by Mr. William Walcot, *Antony, Ayr Street,* and *St. Mary-le-Strand,* in which the effect of his fine architectural presentments is marred by the exaggerated proportions of the incidental human beings. Messrs. Arthur Greatorex have their own successes, not only with Mr. Cain, but with Miss Winifred Austen, whose best plate is *Brent Geese;* then there are Miss A. M. Elliott, whose *Old Cairo* shows increasing powers, Mr. H. Gordon Warlow, whose personal manner of introducing people with the airs and costumes of an older time into his minutely elaborate etchings of ancient buildings, such as *Notre Dame de Caudebec* and *Christchurch*

Priory, lends them a suggestion of actuality, Mr. Graham Clilverd's well-designed *Ponte Trinità, Florence,* and *Chapter House Steps, Wells,* Mr. Leonard J. Smith's *Spanish Dancers,* Mr. Albany Howarth's *East Gate, Chester,* and Miss Lucy Dawson's dry-point portraits of funny little dogs. Mr. W. B. Paterson publishes Mr. Joseph Simpson's fine portrait boldly etched of that original painter and man of character, *James Pryde,* Mr. Frederic Whiting's *The Hunt Terriers,* and some very promising etchings of goats in charming pictorial conditions, *Harmony* and *Discord,* by Miss Marjorie Fenning. Messrs. Brown and Phillips, besides their Sickert and Knight publications, are responsible for the extraordinarily imaginative etchings of Mr. Vernon Hill, with their sculptural character, *The Nightingale, The Tree Maiden, Sweeping Flame, The Ring.*

Messrs. James Connell & Sons have issued, in addition to the prints we have reproduced, many by notable artists, such as Mr. Nathaniel Sparks, original as ever, Mr. B. Eyre Walker, with his poetic impressions of the Highlands, Mr. L. R. Brightwell, with his humorous reminiscences of the Zoo, Mr. J. R. G. Exley, with his vision always quaintly his own, Mr. Fred Pegram and his prettily pleasing pictorial fancies, Mr. J. P. Power, and his dry-point memories of peopled buildings in Bruges, Ghent and Amsterdam, Mr. William Bevan, an ubiquitous traveller, whose accomplished etching needle gives us pleasant transcripts of many places both East and West, the expert Mr. Affleck, Mr. S. M. Litten, with his appealing way of suggesting Mr. McBey whether in Granada or Venice, and others. Some excellent portrait frontispieces of *Isaac Walton* and *John Donne* have been engraved in the 17th century manner, with strap borders, by Mr. Charles Sigrist, for the Nonesuch Press, and a portrait book-plate for the Dr. Israel Abrahams Library at University College, London.

PRINTS FROM OVERSEAS.

South Africa.

Mrs. Dorothy Kay's is a name new to English amateurs, but in etching *The Old Oyster Woman* she makes herself welcome. She etches instinctively, and handles the craft with ease. So this old woman, with her bronzed face, tight lips and broad nose, her large white flapping cap, her bony arms carrying a basket with oysters to sell, how homely she looks for all her oddness!

Australia.

Nine of Mr. Lionel Lindsay's new prints are dry-points, and they comprise views in Burgos, Seville, Antequera, Segovia, Rome and Naples, yet the one etching, *Little Market, San Gaetano,* is the one I have chosen to represent him. It is a lively scene, amid picturesque old surroundings, and I feel that with his bitten line Mr. Lindsay has a subtly more vital touch, and his crowd of market folk lives more happily and more significantly on the plate.

Hungary.

A poor bare-footed wanderer has thrown his stick behind him, and

has sunk to the ground for much-needed rest, but raises himself on his left hand, to gaze in loving awe at the day breaking in a glory of light. His wallet, slung behind him, is empty, but the new day is full of hope and promise, and the near village suggests at least a passing friendliness. This *Morning* is a beautiful etching, beautiful in the drawing of the figure, down to the naked feet, with a pervading beauty in the conception of the morning light, and the fine shadows on the figure of the vagrant. Mr. Komjáti has done nothing so fine since his masterly *Prayer* of last year, but remarkable also are *De Profundis, Old man with the Bible, Peasant Poet* and *Prisoners*.

NORWAY.

Mr. Olaf Willums is one of the most versatile artists in Norway. Painter, etcher, lithographer, wood-engraver, he has done interesting things in each branch of art. *The Old Oak,* looking over the gentle uplands toward the mountain beyond, is a carefully balanced study, well designed, and one might expect to see at any moment some elf or gnome emerge from a bole of the gnarled trunk, so saturated is Mr. Willums with the old Norwegian ballads and fairy mythology.

Mr. Arent Christensen is a painter, but his graphic instincts lead him chiefly to etching. He has done many poetic landscapes, such as *Morning in Provence,* in which, while he suggests the structure with his etched lines, he conveys the atmospheric impression subtly with aquatint tones, making an artistic harmony with charming effect. In *The Statue of Pharaoh,* however, he shows the latest development of his art, in which he aims to present phases of ancient life with a vital touch. Here, in a very elaborate design, dominated by the carved figure of the enthroned Pharaoh, Mr. Christensen shows an imaginative conception of the building of the statue, full of movement and activity, with innumerable naked figures of slaves, finely drawn, in divers attitudes of enforced labour, enforced by the man with the lash. This is remarkably pictorial, significantly cruel, perhaps, in its mere physical aspect, with no joy or pride in the work, yet majestic in the triumph of human effort over material forces.

ITALY.

Although the loveliness of Italy has inspired much beautiful etching among foreign artists, it is but rarely that the art has been practised with great distinction by her own artists, though, of course, the names of Salvator Rosa, Tiepolo, Canaletto, and Piranesi, among distinguished etchers of the past, come readily to mind. While there are, at the present time, a large number of Italian artists graphic on the copper-plate, not a great many seem to be urged by a true etcher's impulse, or to be marked by originality in their graphic utterances. Here is a small representation of contemporary Italian etchers that may be taken as typical of the best. Professor Emanuele Brugnoli and Signor Fabio Mauroner have each given an impression of Venice etched according to his temperament. Brugnoli, gazing calmly over the Grand Canal toward the Salute, in a hazy sunlight which enfolds in its quiet poetry the waters, the buildings, the gondolas,

and distant Venice; Mauroner, perhaps only apparently more matter-of-fact, giving what his eyes saw in the morning on the Piazetta. A corner of the Doge's palace, the column with the Lion at the top, and across the water San Giorgio Maggiore, looking extraordinarily near, but it was the design that the artist seems to have set his heart upon, and so he brought, right up against the Lion, a big boat with its sails set. Signorina Marina Battigelli, who is more successful with figure subjects than with landscapes, has happily caught, with her dry-point, *André Segovia* playing his guitar in a very characteristic attitude, and presents his touching of the strings with vivid subtlety, while I have selected, among Professor Mazzoni Zarini's prints, *A Fishing Hut on the Arno (Pisa),* as being more freely and spontaneously etched than any of the others, except, perhaps, his dry-point portrait of himself. Signor Antonio Carbonati, a prolific etcher, has this year devoted himself to a set of plates of Terni, an interesting old city, where the material needs of the Italian navy are served in many factories. The plate we reproduce shows a panorama of the place, with rows of factory chimneys belching their smoke into the clear air of the plain, while the light plays about the distant hills, and the town with its ancient buildings stands silhouetted between.

AMERICAN ETCHERS WITH EUROPEAN PUBLISHERS.

Gradually European publishers, principally English, seem to be realising the growing importance of American etching, and to be gathering the etchers within their folds. Messrs. Colnaghi, Dunthorne, Dickins, Reid and Lefèvre, Paterson, and Marcel Guiot, of Paris, all now include American names in their publishing lists.

Mr. Samuel Chamberlain has been as usual very busy with his dry-point, which he uses in the same daintily effective manner for every subject that he presents. He travels to many places, he has a good eye for the true picturesque in old settings, and he loves representing stones that have weathered the centuries. In *Hospital St. Jean, Bruges,* for instance, a building mellowed with time and charity, one imagines that the three men may be American tourists about to ask the two Sisters of Mercy, fresh from their nursing duties, whether they can see the famous Memlings, which, as their guide-book informs them, the painter gave to the hospital in 1480. Besides interesting buildings in Bruges, Colmar, Salamanca, Mr. Chamberlain has graphically enjoyed old houses in England, but perhaps the most personal of his plates is *Far West Junk Shop,* a shanty of yesterday.

When Mr. Frank Benson first sent his flocks of birds winging through his dry-points, he found a fresh and attractive motive for the etcher, which was bound sooner or later to encourage followers. He has had many, among them Mr. Roland Clark, whose *Canvas Back Ducks* gives a true impression of flight, the birds making a natural pattern in the air over a wide expanse of reedy marsh and river.

With a suggestive line, that rather recalls McBey, Mr. Kerr Eby has drawn under a sun-setting sky an expanse of sea coming close inshore, so that the near waves are breaking constantly into foam, and in the shallows is a fisherman wading. His back is bowed, as with both hands he keeps tight hold of a rod that is bending under the strain of a fish struggling at the end of the line. The artist has caught the vital moment and suggests the action of the man with remarkable significance. This is one of many live prints Mr. Eby has done this year.

Mr. Arthur Heintzelman has a graphic tenderness for the gay musicians of Montmartre, the old violinist, the popular vocalist, the guitarist, he has etched them all vivaciously. Here he presents to us the merry visage of *L'Accordéoniste,* with the rhythmical sway of his instrument, laughing with his eyes and chuckling with his mouth as the tune he is playing sets his audience on the hop. A woman, sitting in the background, cannot help lending her voice to the lilt of the merry moment. In such prints Mr. Heintzelman is always at his happiest.

Mr. Carton Moorepark is fond of drawing horses in vigorous movement, and in *In and Out,* one of his Polo set, both men and horses are playing the game with tremendous energy. Mr. Louis C. Rosenberg was staying for a while, during his recent European stay, at *Villefranche-sur-mer,* and this is one of the prints he made of that interesting port. His masterly dry-point makes the façades of the houses on the quay, with their shadowing balconies, sparkle in the sunshine, while the calm waters lap the quay walls gently, and a few boats are left idle save for a man sculling here, and another hauling a rope there. Mr. Rosenberg also gives us an uncommon view of the Acropolis, and a new conception of Tintoretto's house, but some monumental plates commissioned in connection with the re-organisation scheme of Cleveland, Ohio, reveal unsuspected powers in the artist. Some day these will be rare prizes for the collector, but at present they are not intended for publication.

Mr. Cadwallader Washburn, who a quarter of a century ago increased his reputation by making a remarkable etching of *A Buddhist Priest,* and has since done some extraordinarily fine portrait dry-points of red Indian personalities, has lately taken once more to portraiture, and with his dry-point has wrought some incisively characteristic heads. *Devout Disciple of St. Francis* is one of the most accomplished examples, with its delicate play of light and shade over a noble countenance, though a Chinese artist might have conceived the monk as more spiritually simple, Mr. Washburn has seen him with a psychologist's eyes.

Mr. Herman Webster, one of the veterans of American etching, has long enjoyed a European reputation, and it is delightful to see him resuming his etching, after his enforced cessation, with such charming vivacity as he has done in *A Venetian Street.* This is a typical *Calle,* with the outdoor life vividly and characteristically shown there, the individuals so happily grouped in their various activities, while architecturally the print is designed with such apparent ease that the result is beautiful.

MALCOLM C. SALAMAN.

ETCHERS IN AMERICA.

By HELEN FAGG.

American etchers have been unusually productive of good prints in the year elapsed since choice amongst them was last made. No small gap in their number, however, has been made by the death of Arthur B. Davies and of Emil Fuchs, two men who, in their work and in themselves, have been an inspiration and an aid to their younger colleagues.

The appearance of the work of men hitherto not widely known is notable, as also is the emergence of etchers eager to express an individual, fresh viewpoint. Thus American etching will escape a slight tendency toward monotony, a too ardent worship at old shrines.

The Cathedral of Saint Cyr and Saint Julitta, Nevers, by Mr. John Taylor Arms, is reproduced from a trial proof of exquisite delicacy. Stone surfaces are rendered with amazing fidelity, if with a slight sacrifice of the clarity of design. Her art is to Miss Peggy Bacon a caustically merry one, seeing in some of our less pretty vices more fun than harm. *Greed* is amusing and, with the exception of the figure in the background, well handled. The design is unusual and the line confident.

Mr.Gifford Beal's *Polly,* obviously a model posed against an artificial background, is none the less handsome and pleasing. As is usual with this artist, the modelling shows strength without a trace of heavy-handedness.

Delight for the artist, for the musician, even for the mathematician, lies in Mr. Frank Benson's plates. They never betray the slightest weariness on the part of their creator, and they remain a constantly renewed wonder to his admirers. *Rising Geese* seems the best plate he has done this year, or perhaps only the one most likely to reproduce well.

Choice of similar subject may force unfair comparison, even though approach and treatment bear nothing in common. *Getting Out,* by Mr. R. E. Bishop, shows a quality distinctly its own, admirable, balanced use of blacks and a deep vitality of design and execution. The work of Mr. Fiske Boyd is an exhilarating link between the so-called old and new schools. His use of the medium becomes every year surer and more flexible, refuting the assertion of some of the younger artists that etching is unfitted for "modern" expression. *Ponte Vecchio* has a more instant appeal, though several of his other late plates merit serious attention.

The rendering of Mr. G. A. Bradshaw's *Interior, Princeton Chapel,* is deeply thoughtful, an effect that may be partly due to the beauty of the building depicted. For whatever reason, the plate breathes the spirit of "American Gothic" at its simple, dignified best,—which, as the student of architecture knows, is very fine indeed.

Surf Fishing vibrates with surge of water and struggle of fish, both battling against the stalwart body of the man. Mr. Kerr Eby, in spite of an unsuccessful sky, has here achieved a harmonious study of strenuous action. Harbors at dawn are pure poetry, difficult to interpret without

sentimentality. Mr. Sears Gallagher has conquered the difficulty in *The Harbor,* one of his most successful works. The tender light, hero of the piece, suffuses a plate of admirable design.

A view down a street in Mr. Emil Ganso's imagination, called by him *Halberstadt,* will invite further investigation. This aquatint with its significant curves and angles, lights and shades, is too fine to be spoilt by a purposeless and unpleasantly vermicular mass of clouds. The design as a whole is a more complete statement than the one chosen last year for reproduction. Miss Anne Goldthwaite has chosen to be capriciously and completely feminine in her treatment of a flower-like *Herd of Deer.* The dainty impossible creatures palpitate with a life closely akin to that which animates the etchings of Marie Laurencin. There is the same apparent ingenuousness, the same bright glance of the eye.

Painter's appreciation of mass and color value is combined with etcher's respect for pure line in Mr. Childe Hassam's spacious *The Big Horse Chestnut, East Hampton.* Strength is never brutalized, and delicacy is not petty. The result is a grand picture. With commendable boldness and freedom Mr. William Heyer has set down on copper his interpretation of the *Church of S. Cosma and S. Damiano, Rome.* A slight confusion in some of the blacks is not due, let us be thankful, to timidity and indecision, but rather to an overful imagination. In all ways, a promising accomplishment!

Mr. Philip Kappel has been sojourning round about the Caribbean and has produced several dry-points executed there. The brilliance of sun and intensity of heat has disintegrated some of his designs, but *Cartagena, Colombia,* coheres rather better than the rest. The dry-point shadows are strong without spottiness, the water has a convincingly oily swell. *In the Street of Life and Death, Segovia,* by Mr. Charles B. Keeler, partakes of the slightly theatrical quality of its title. Though the luridly lighted houses may be fronts only, there is a pleasantly shivery mystery lurking in the gloom under the arches. Apprehensive anticipation is undoubtedly evoked.

Luminous dust of an empty auditorium veils the figures of Mr. Troy Kinney's *Rehearsal.* From the entrancing little group in the left foreground the eye is led directly to the vibrant dancer in the centre, whence the rhythm descends inevitably to his partner. Mr. Kinney has never made a more poetic dry-point. To Mr. Hayley Lever each house at the edge of the harbour at *Gloucester, Mass.,* has its own distinctive visage, the assemblage making up the expression peculiar to that town and no other. Curled-hair trees are bad, but even so, behold the portrait of a place.

Rain in New York is a serious matter, changing radically the aspect of the city and the actions of its inhabitants. A minor catastrophe of such nature has been excellently caught by Mr. Martin Lewis in *Rain on Murray Hill.* Here he has not depended upon the violent contrast of light and shadow which he usually affects, but has most fortunately and justly depicted one of nature's moods. How to make a picture of a ship and not a chart of its rigging is no serious matter but a labor of love to Mr. Philip

Little. *U.S.S. Saratoga* is joyful and uncramped, rich in its shadows, convincing in bulk and buoyancy.

Who or what *Bull Rider* is evades me. But Mr. Robert James Malone has made his reality amply evident. There sits the rider, solid, silent, vital as his mount, staring out over a wide and marshy river, under a grey and melancholy sky. Miss Katharine Merrill in *A Street in Charleston* has etched as handsomely composed and well executed a picture of an American town street as I have seen. The roof designs are well cadenced, the wall surfaces differentiated, the little figures life-like and life-giving. It presents a scene native in inspiration and interpretation.

Mr. William Meyerowitz's *Apples* is in his best vein. The subject is etched with an engaging truth and simplicity of statement, sureness, and a tenderness with no trace of the mawkish. The artist has done an altogether successful portrait, a most difficult accomplishment. *Croton-on-Hudson,* by Mr. Abbo Ostrowsky, is a closely-knit, well integrated plate. It states in simple understandable terms, the sharp angles of a ramshackle street against the placid river with high calm mountains for background. It achieves worthy results without compromise or over-statement.

Buoyancy, joyousness, vigour in Mr. Laurence F. Peck's *July* more than compensate for slight faults in drawing. Sunlit mass of hay tossed high, distant fields, the whole wide-flung rural scene, form a disarmingly pleasant picture well expressed. Of quite another kind is Mr. George Renouard's *Drinkers,* well thought out and strongly drawn. Its unsoftened realism is not without a certain concealed pity, expressed in the defense-lessness of the pathetic open palm.

Long known for her portraits of children, Miss Margery Ryerson's art is epitomized in *Joan.* The lovely little head, effectively placed on the plate, is deftly characterized with the utmost economy of line. The rosy face is a triumph of delineation.

The voluminous output of Mr. George H. Shorey tends in some instances to thinness, to a mere surface picturesqueness. No such impeach-ment, however, can be brought against *Summer Afternoon.* Drowsy haze of a hot day is depicted so that one can feel its potent spell.

A matter for congratulation is the return of Mr. John Sloan to the art he has so long neglected. *Frankie and Johnnie* is an authentic Americanism unfortunately not adapted, because of the elusive quality of its subtle shadows, to reproduction. *Fourteenth Street, The Wigwam,* has therefore been chosen, and it is probably the better picture. It teems with the sprawling vulgar life of the slums, against the sinister face of the old stronghold of the Tammany Tiger. Mr. Sloan is the greatest interpreter of the metropolitan scene. Mr. André Smith has again taken his subject from Venice, but the eye with which he observes it remains distinctly his own. *Santa Maria* has a strangely moving spiritual quality, the legitimate product of the artist's vision.

Dogs and children absorbed Miss Diana Thorne's attention for so long that her latest development came with something of a surprise to

those who knew her earlier work. *The Bread Line* must be the result of long and careful observation. The shuffling line of dejected men, women and children is handled in a way little short of masterly. The artist's *Jazz,* a dynamic, leaping negro minstrel, was a close second choice and an evidence of her new versatility of mood. Mr. Walter Tittle has been publishing some fine dry-points of late, picturing New York architecture. His most accomplished plates, however, are still his portraits. The quiet deeply sensitive face and powerfully expressive hands of the genius are perpetuated in *Heifetz Playing.*

The staid, restrained quality of Mr. George C. Wales' ship pictures assures one of them a place among the year's fine prints. The romance of *Coming out of Marblehead* is all by implication, the artist refuses to commit himself beyond a statement of the facts. But never dull the facts stated as he sees them. Maybe Mr. Herman A. Webster is an anachronism, a XVIIth century etcher working in our day. If he is, we may rejoice in our good fortune, and wholeheartedly enjoy such a little masterpiece as *Capodimonte.* Its tenderly etched line, its cleanly wiped printing, its carefully balanced composition are in the best tradition—and, after all, there is still much to be said for tradition. /427

Mr. Charles H. Woodbury undoubtedly studies the sea more persistently than any other American etcher. *St. Thomas* is perhaps the most significant of his late plates. Except for one slightly confused passage in the background, it is thoroughly lively and interesting, with its great old three-master surrounded by the tiny craft from the harbor.

People are still the most significant objects in Mr. George Wright's world, witness his new *French Market, New Orleans.* The vendors and buyers form the pattern against the suggested background of heaped-up fruits and vegetables. Light and shadow are adroitly handled and the dingy old structure of the market is ably suggested. Mr. Mahonri Young takes a group of homely farmyard objects and inhabitants for the constituent parts of *Apple Orchard.* The magic he controls transmutes them into a little gem of an etching, beautifully planned and expressed.

PLATE I.

DECLARATIONS.
DRY-POINT BY S. VAN ABBÉ, A.R.E.
(Published by Messrs. Frost & Reed.)

PLATE 2.

THE MOURNER
DRY-POINT BY J. H. AMSHEWITZ.

PLATE 3.

THE FALLEN STAR.
LINE ENGRAVING BY STANLEY ANDERSON, R.E.
(*Published by Messrs. P. & D. Colnaghi & Co.*)

PLATE 4.

WOMAN PRAYING.
LINE ENGRAVING BY ROBERT AUSTIN, R.E.
(Published by the Twenty-One Gallery.)

PLATE 5.

RETURN FROM THE FAIR.
DRY-POINT BY EDMUND BLAMPIED, R.E.
(*Published by Messrs. Alex. Reid & Lefèvre.*)

PLATE 6.

OLD MOFFAT.
ETCHING BY F. BOUVERIE-HOYTON.
(Published by the Fine Art Society.)

PLATE 7.

HOVE TO.
ETCHING BY ARTHUR BRISCOE.
(*Published by Messrs. H. C. Dickins.*)

PLATE 8.

VIB.A.

ETCHING BY G. L. BROCKHURST, A.R.A., R.E.

(Published by Messrs. P. & D. Colnaghi & Co.

PLATE 9.

THE MAHOUT.
DRY-POINT BY CHARLES W. CAIN.
(*Published by Messrs. Arthur Greatorex.*)

PLATE 10.

CASTLE URQUHART.
DRY-POINT BY SIR D. Y. CAMERON, R.A.
(From a proof lent by Messrs. James Connell & Sons.)

PLATE II.

LYME REGIS.
AQUATINT BY C. S. CHESTON, A.R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)

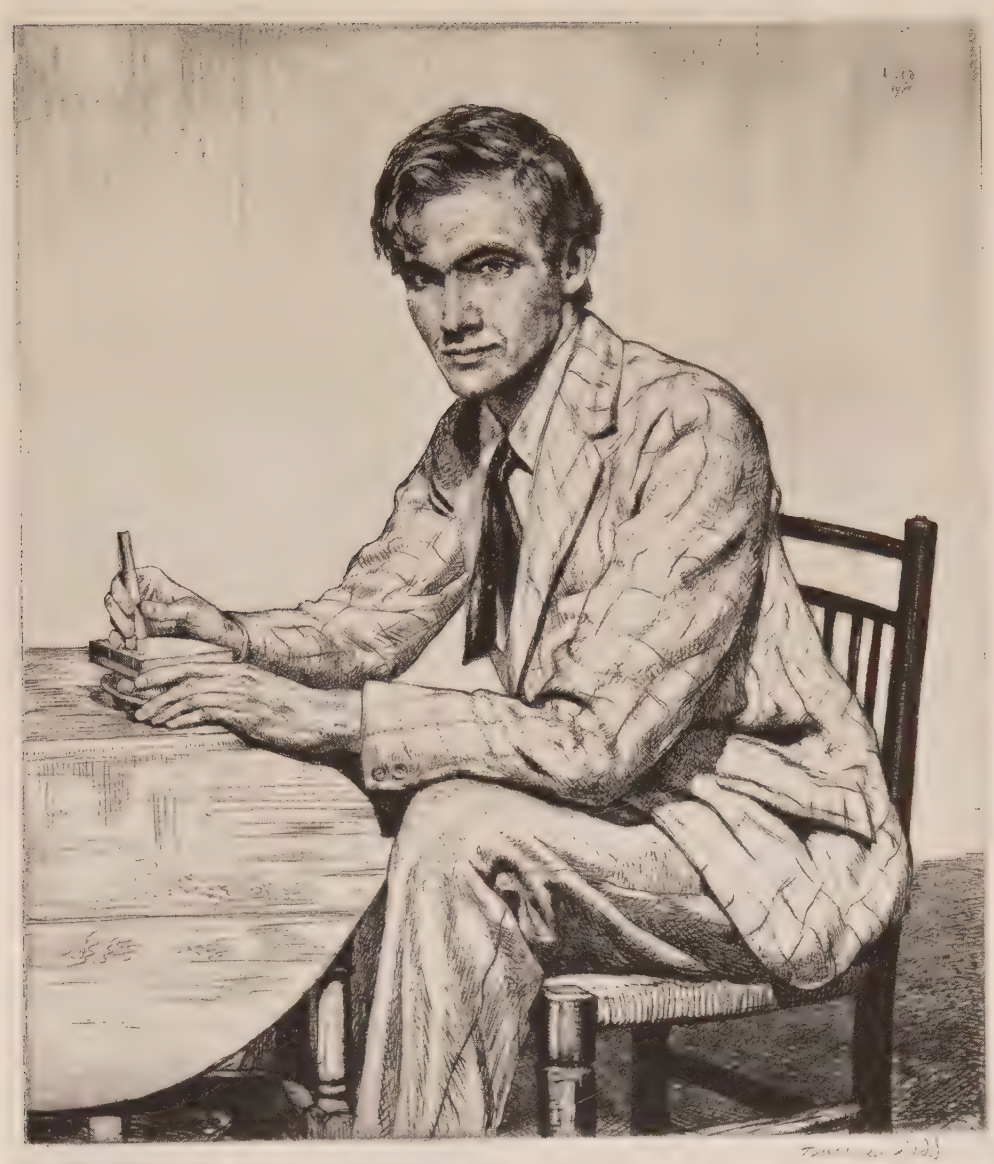


PLATE 12.

STEPHEN BONE.
DRY-POINT BY FRANCIS DODD, A.R.A.
(Published by Messrs. James Connell & Sons.)

PLATE 13.

KANGAROOS.
DRY-POINT BY A. HUGH FISHER, A.R.E.

PLATE 14.

A SPANISH CHRISTENING.
DRY-POINT BY W. RUSSELL FLINT, A.R.A.
(*Published by Messrs. Alex. Reid & Lefèvre.*)

PLATE 15.

THE ROAD.
ETCHING BY EVELYN GIBBS, A.R.E.
(Published by the Twenty-One Gallery.)

PLATE 16.

BRUGES MARKET.
DRY-POINT BY JOSEPH GRAY.
(Published by Messrs. Aitken Dott & Son

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PLATE 17.

LAUNDS.
ETCHING BY F. L. GRIGGS, A.R.A.
(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 18.

SPRING EVENING.

LINE ENGRAVING BY ALLAN GWYNNE-JONES.

(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 19.

THE NORTHUMBERLAND COAST.
DRY-POINT BY OLIVER HALL, R.A., R.E.
(Published by Messrs. Frost & Reed.)

PLATE 20.

A MARKET, FEZ.
DRY-POINT BY MARTIN HARDIE, R.E.
(Published by Messrs. H. C. Dickins.)

PLATE 21.

STORM ON THE ALPS
AQUATINT BY ALFRED HARTLEY, R.E.

PLATE 22.

TOWN HALL STEPS.
DRY-POINT BY KENNETH HOLMES.
(Published by Messrs. James Connell & Sons.)

PLATE 23.

UNIVERSITY COLLEGE AND HIGH STREET, OXFORD.
ETCHING BY SYDNEY JONES.
(Published by Messrs. James Connell & Sons.)

PLATE 24.

GIRL BATHING.

DRY-POINT BY DAME LAURA KNIGHT, A.R.A., A.R.E.

(Published by Messrs. Ernest Brown & Phillips, The Leicester Galleries.)

PLATE 25.

THE CATHEDRAL ENTRANCE.

AQUATINT BY SYDNEY LEE, A.R.A., R.E.

(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 26.

THE UPPER REACH, BENARES.

ETCHING BY L. S. LUMSDEN, A.R.S.A., R.E.

(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 27.

SHIPPING ON THE GIUDECCA CANAL.
ETCHING BY JAMES McBEY.
(*Published by Messrs. P. & D. Colnaghi & Co.*)

PLATE 28.

STREET OF THE DANCING GIRLS, BISKRA.
AQUATINT BY W. WESTLEY MANNING, A.R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 20.

PERSEUS.
LINE ENGRAVING BY W. E. MORGAN.
(Published by the Beaux-Arts Gallery.)

PLATE 31.

EVENING.
DRY-POINT AND ETCHING BY JOHN NICOLSON, A.R.E.
(Published by Messrs. Frost & Reed.)

PLATE 32.

ITALIAN PEASANT GIRLS.
LINE ENGRAVING BY JOB NIXON, A.R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 33.

STRATEGY.
ETCHING BY OROVIDA.
(Published by The Redfern Gallery.)

PLATE 34.

GOOSE FAIR, ALBI.

ETCHING AND AQUATINT BY MALCOLM OSBORNE, R.A., R.E.

(Published by Messrs. R. Dunthorne & Son.)

PLATE 35.

THE RIVER BANK.

MEZZOTINT BY R. C. PETER, A.R.E.

(Published by Messrs. Arthur Tooth & Sons

PLATE 36.

VEERE.
ETCHING BY W. P. ROBINS, R.E.
(Published by Mr. W. B. Paterson.)

PLATE 37.

ROMAN BRIDGE, VERONA.
DRY-POINT BY HENRY RUSHBURY, A.R.A., R.E.
(Published by Messrs. James Connell & Sons.)

PLATE 38.

CLOUD MARCH OVER THE SANDS OF DEE.
MEZZOTINT BY SIR FRANK SHORT, R.A., P.R.E.
(Published by Messrs. H. C. Dickins.)

CHEERIO

PLATE 39.

CHEERIO!
ETCHING BY RICHARD SICKERT, A.R.A., P.R.B.A.
(Published by Messrs. Ernest Brown & Phillips, The Leicester Galleries.)

PLATE 40.

THE DANCING GIRL.
ETCHING BY PERCY SMITH.

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PLATE 41.

WOMAN PLUCKING A PHEASANT.
DRY-POINT BY J. B. SOUTER.
(Published by the Redfern Gallery.)

PLATE 42.

FITZROY STREET.
ETCHING BY IAN STRANG, A.R.E.
(Published by Messrs. Alex. Reid & Lefèvre.)

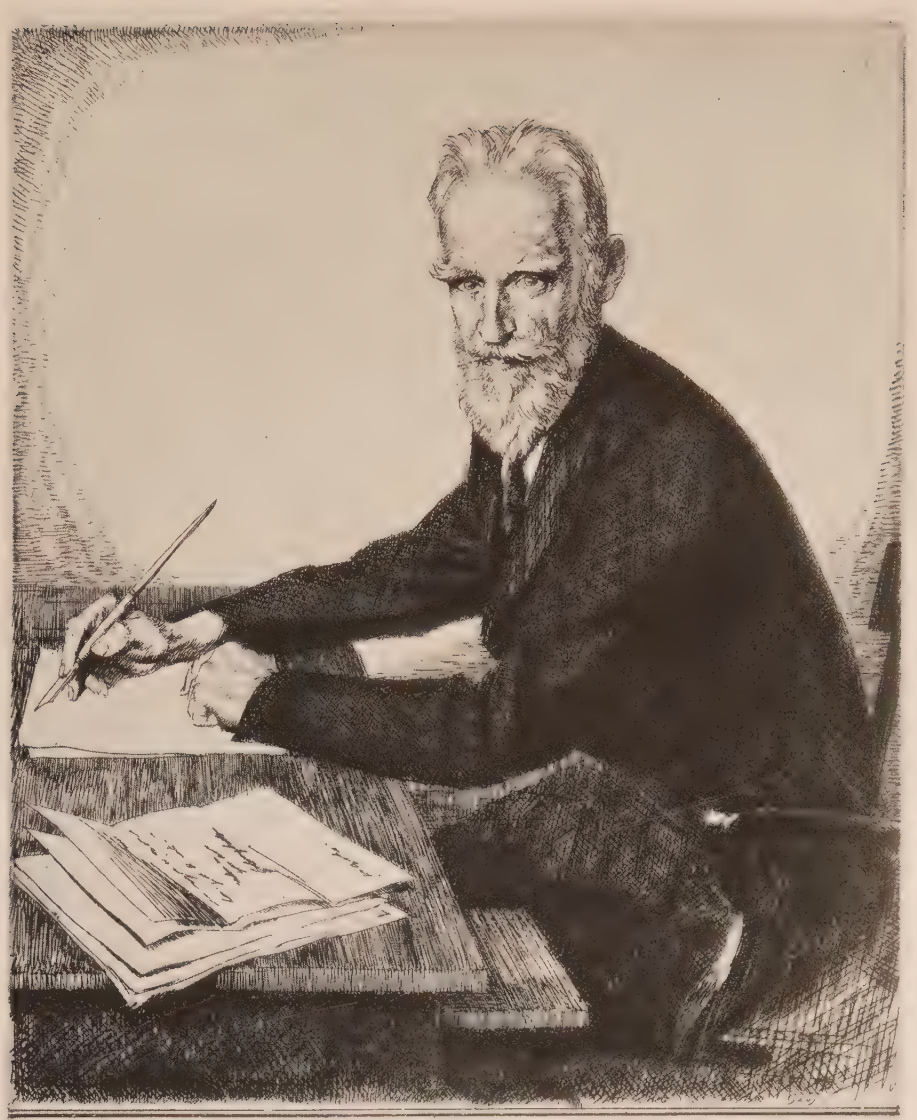

PLATE 43

GEORGE BERNARD SHAW.
ETCHING BY EDMUND J. SULLIVAN, A.R.E.

PLATE 44.

HANGER HILL.
ETCHING BY GRAHAM SUTHERLAND, A.R.E.
(Published by the Twenty One Gallery.)

PLATE 45.

CHRISTMAS.
ETCHING BY ROBIN TANNER.
(*Published by Messrs. McDonald & Nicholson.*)

PLATE 46.

AUTUMN FESTIVAL, CORNWALL.
DRY-POINT BY A. R. MIDDLETON TODD, A.R.E.
(Published by Messrs. James Connell & Sons.)

PLATE 47.

THE THIEF.
ETCHING BY C. F. TUNNICLIFFE, A.R.E.
(Published by Messrs. H. C. Dickins.)

PLATE 48.

PLAZA DE CORRILLO, SALAMANCA.
DRY-POINT BY SIDNEY TUSHINGHAM.
(Published by Messrs. James Connell & Sons

PLATE 49.

LA ROCHELLE.
LINE ENGRAVING BY WILLIAM WASHINGTON.
(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 50.

SANTA CATERINA, NAPLES.
LINE ENGRAVING AND DRY-POINT BY GEOFFREY H. WEDGWOOD, A.R.E.
(*Published by the Fine Art Society.*)

PLATE 51.

THE OLD OYSTER WOMAN.
ETCHING BY DOROTHY KAY.

PLATE 52.

LITTLE MARKET, SAN GAETANO.
ETCHING BY LIONEL LINDSAY.
(Published by Messrs. P. & D. Colnaghi & Co.)

PLATE 53.

MORNING.
ETCHING BY J. KOMJÁTI.
(Published by Messrs. H. C. Dickins.)

PLATE 54.

IL CHITARRISTA ANDRÈ SEGOVIA.
DRY-POINT BY MARINA BATTIGELLI.

PLATE 55.

VENICE.
ETCHING BY E. BRUGNOLI.

PLATE 56.

PANORAMA, TERNI.
ETCHING BY ANTONIO CARBONATI.

PLATE 57.

VENICE.
ETCHING BY FABIO MAURONER.

PLATE 58.

FISHING HUT ON THE ARNO (PISA).
ETCHING BY E. MAZZONI-ZARINI.

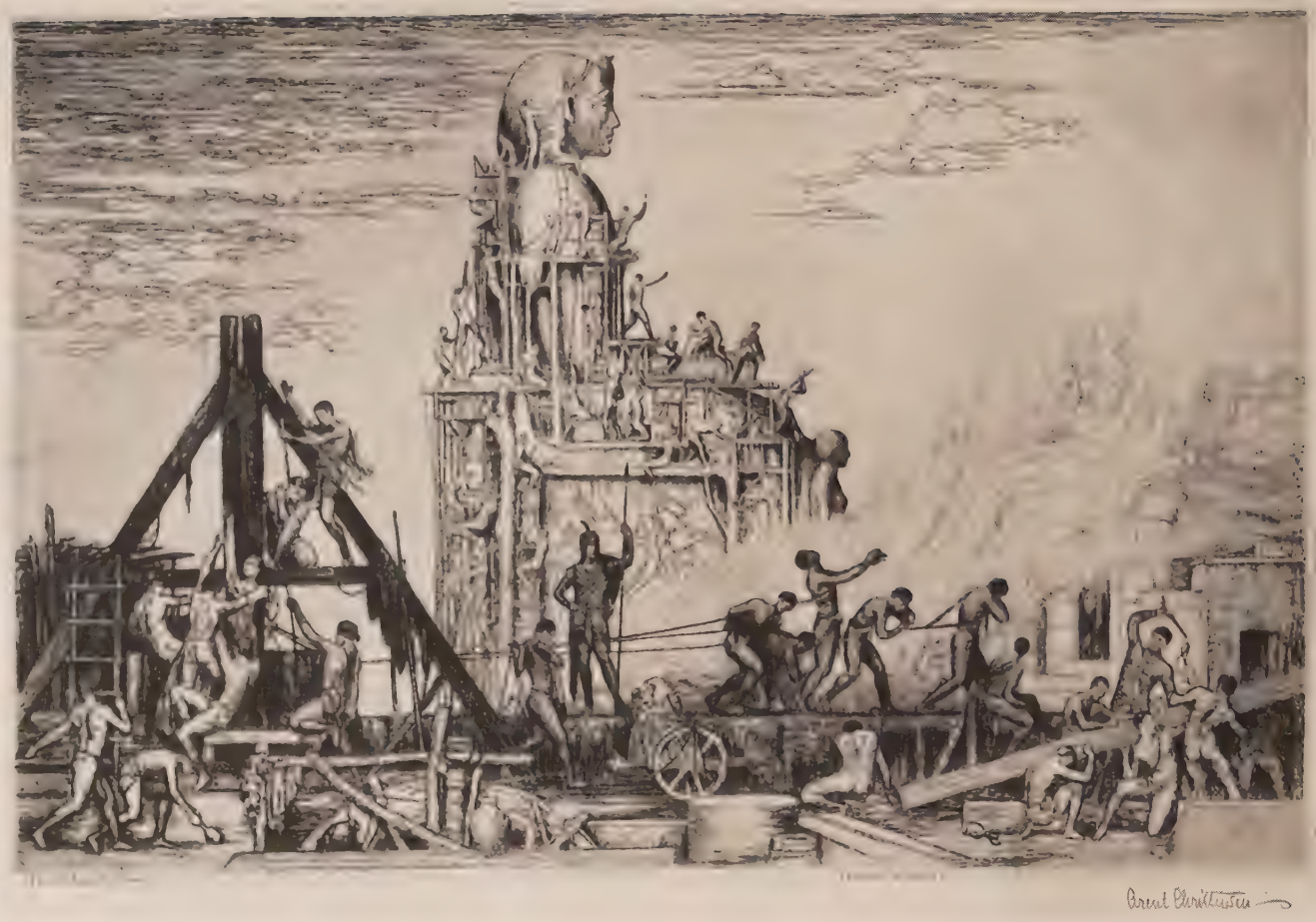

PLATE 59.

THE STATUE OF PHARAOH.
ETCHING BY ARENT CHRISTENSEN.

PLATE 60.

THE OLD OAK.
ETCHING BY OLAF WILLUMS.

PLATE 61.

THE CATHEDRAL OF ST. CYR AND STE. JULITTA.
ETCHING BY JOHN TAYLOR ARMS.
(Published by Messrs. Kennedy & Co., New York, and MM. Marcel Guiot & Cie., Paris.)

PLATE 62.

GREED.
DRY-POINT BY PEGGY BACON.
(Published by Mr. E. Weyhe, New York.)

PLATE 63.

POLLY

DRY-POINT BY GIFFORD BEAL.

(Published by Messrs. F. Keppel & Co., New York

PLATE 64.

RISING GEESE.
DRY-POINT BY FRANK W. BENSON.
(Published by Mr. G. E. Gage, Cleveland, Ohio.)

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PLATE 65.

GETTING OUT.
DRY-POINT BY RICHARD E. BISHOP.
(Published by Mr. Charles Sessler, Philadelphia.)

PLATE 66.

PONTE VECCHIO.
ETCHING BY FISKE BOYD.

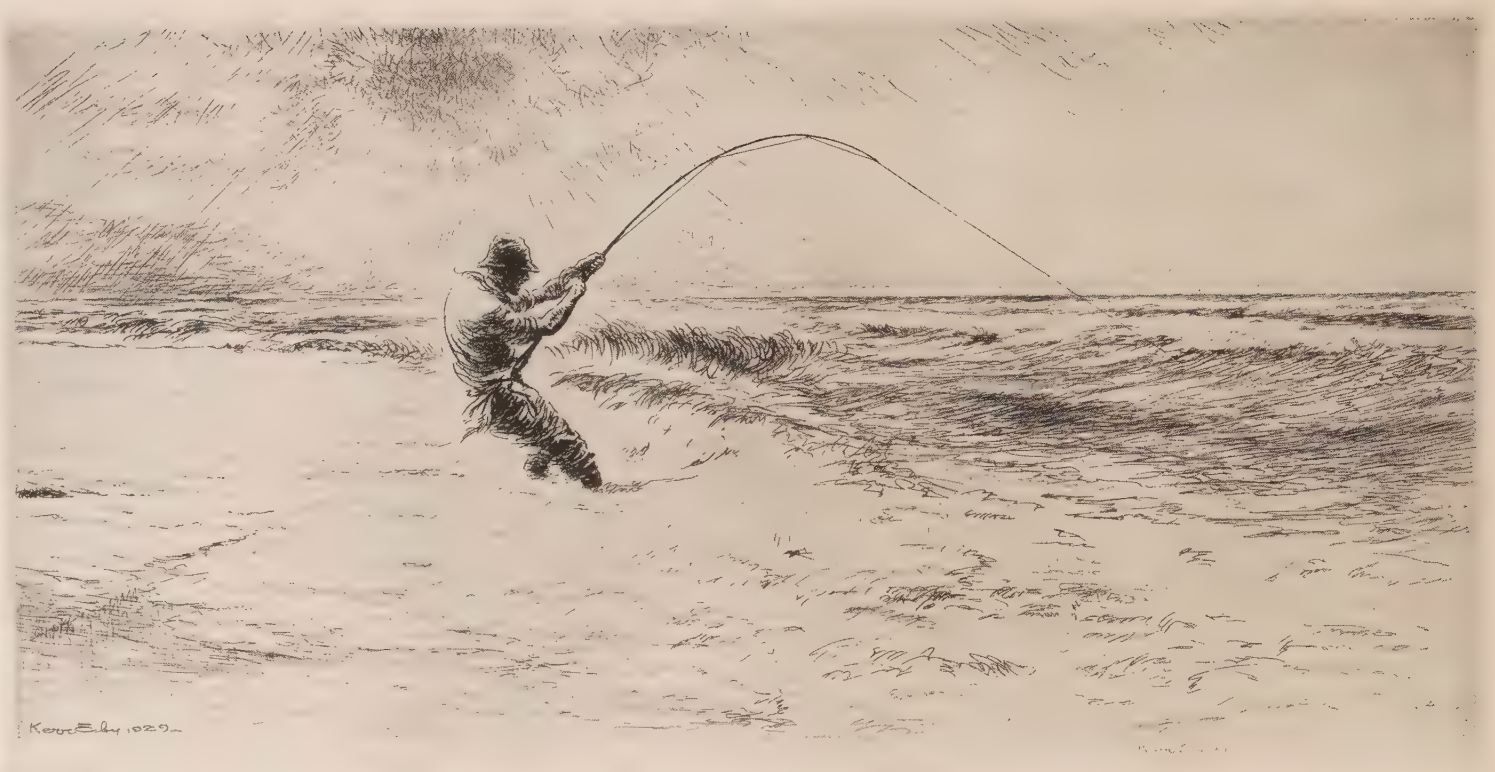

PLATE 68.

SURF FISHING.
ETCHING BY KERR EBY.
(Published by Messrs. Keppel & Co., New York, and Messrs. P. & D. Colnaghi & Co., London.)

PLATE 69.

THE HARBOR.
ETCHING BY SEARS GALLAGHER.

PLATE 70.

HALBERSTADT.
AQUATINT BY EMIL GANSO.
(Published by Mr. E. Weyhe, New York.)

PLATE 71.

HERD OF DEER.
DRY-POINT BY ANNE GOLDTHWAITE.

PLATE 72.

THE BIG HORSE CHESTNUT, EASTHAMPTON.
ETCHING BY CHILDE HASSAM.
(Published by Messrs. F. Keppel & Co., New York.)

PLATE 73.

L'ACCORDÉONISTE.

DRY-POINT BY ARTHUR W. HEINTZELMAN.

(Published by Messrs. P. & D. Colnaghi & Co., and MM. Marcel Guiot & Cie., Paris.)

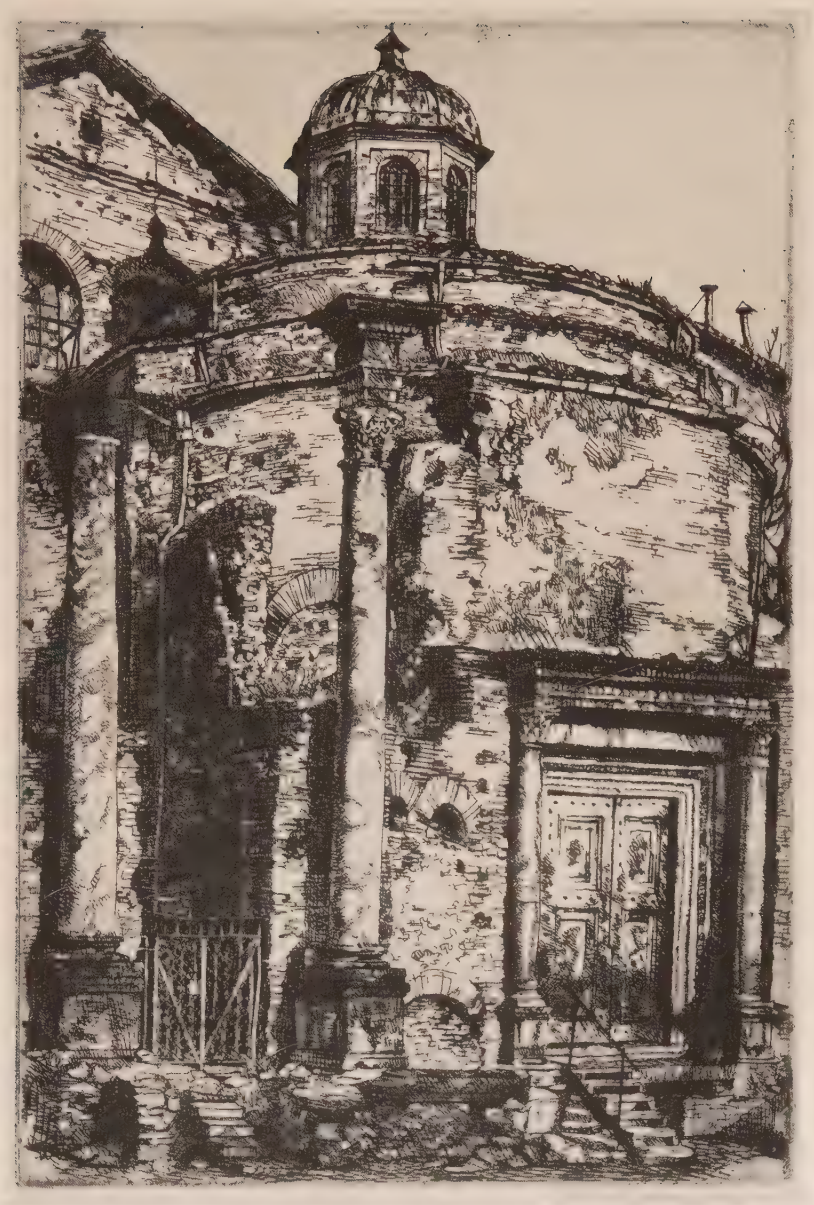

PLATE 74.

CHURCH OF SS. COSMA AND DAMIANO, ROME
ETCHING BY WILLIAM HEYER.

PLATE 75.

CARTAGENA, COLOMBIA, S.A
DRY-POINT BY PHILIP KAPPEL.
(Published by Messrs. Schwartz, New York, and Messrs. Reid & Lefèvre, London

PLATE 76.

IN THE STREET OF LIFE AND DEATH, SEGOVIA.
AQUATINT BY CHARLES B. KEELER.

PLATE 77

REHEARSAL.
DRY-POINT BY TROY KINNEY.
(Published by Messrs. Kennedy & Co., New York.)

PLATE 78.

GLOUCESTER, MASS.
ETCHING BY HAYLEY LEVER.
(Published by Messrs. Kennedy & Co., New York.)

PLATE 79.

RAIN ON MURRAY HILL.
DRY-POINT BY MARTIN LEWIS.
(Published by Messrs. Kennedy & Co., New York.)

PLATE 80.

U.S.S. SARATOGA.
DRY-POINT BY PHILIP LITTLE.

PLATE 81.

BULL RIDER.
DRY-POINT BY ROBERT JAMES MALONE.
(Published by Messrs. Schwartz, Sons & Co., New York.)

PLATE 82.

A STREET IN CHARLESTON.
ETCHING BY KATHERINE MERRILL.
(Published by Messrs. Kennedy & Co., New York.)

PLATE 83.

APPLES.
ETCHING BY WILLIAM MEYEROWITZ.
(Published by Messrs. Kleeman Bros., New York.)

PLATE 84.

IN AND OUT.
DRY-POINT BY CARTON MOOREPARK.
(Published by Messrs. Schwartz, Sons & Co., New York, and Messrs. Reid & Lefèvre, London.)

PLATE 85.

CROTON-ON-HUDSON.
ETCHING BY ABBO OSTROWSKY.
(Published by Messrs. F. Keppel & Co., New York.)

PLATE 86.

JULY.
ETCHING BY LAURENCE F. PECK.
(Published by Messrs. Kennedy & Co., New York.)

PLATE 87.

DRINKERS.
ETCHING BY GEORGE A. RENOUARD.
(Published by Mr. E. Weyhe, New York.)

PLATE 88.

VILLEFRANCHE-SUR MER.
DRY-POINT BY LOUIS C. ROSENBERG, A.R.E.
(Published by Messrs. Dickins, London and New York.)

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PLATE 89.

JOAN.
DRY-POINT BY MARGERY RYERSON.
(Published by Mr. Macbeth.)

PLATE 90.

SUMMER AFTERNOON.

ETCHING BY GEORGE H. SHOREY.

(Published by Messrs. Kennedy & Co., New York.)

PLATE 61.

FOURTEENTH STREET, THE WIGWAM.
ETCHING BY JOHN SLOAN.
(Published by Messrs. Kraushaar, New York.)

PLATE 92.

SANTA MARIA DELLA SALUTE.
ETCHING BY ANDRÉ SMITH.
(Published by Messrs. Harlow, McDonald & Co., New York.)

THE ERIE LINE
DRY-POINT BY DIANA THORNE.
(Published by Messrs. Schwartz, Sons & Co., New York, and Messrs. Reid & Lefèvre, London.)

PLATE 94.

HEIFETZ PLAYING.
DRY-POINT BY WALTER TITTLE.
(Published by Messrs. Kleeman Bros., New York.)

PLATE 95.

COMING OUT OF MARBLEHEAD.
ETCHING BY GEORGE C. WALES.
(Published by Goodspeed's, Boston.)

PLATE 96.

DEVOUT DISCIPLE OF ST. FRANCIS.
DRY-POINT BY CADWALLADER WASHBURN.
(Published by Mr. Gerard E. de Vries, New York.)

PLATE 97.

A VENETIAN STREET.
ETCHING BY HERMAN A. WEBSTER, R.E.
(Published by Messrs. Keppel & Co., New York, and Messrs. Colnaghi & Co., London.)

PLATE 98.

ST. THOMAS.
ETCHING BY CHARLES H. WOODBURY.

PLATE 99.

FRENCH MARKET, NEW ORLEANS.
ETCHING BY GEORGE WRIGHT.
(Published by Mr. Francis H. Robertson, Westport.)

PLATE 100.

APPLE ORCHARD.
ETCHING BY MAHONRI YOUNG.
(Published by Messrs. F. Keppel & Co., New York.)

Directory of Etchers and Engravers.

With List of Plates executed or first published during the Year 1928-9.

ABBREVIATIONS.

B.S.E. = Brooklyn Society of Etchers.
C.P.M. = Print makers of California.
C.S.A. = Cleveland Society of Artists.
C.S.E. = Chicago Society of Etchers.
G.P.C. = Graver-Printers in Colour.
G.S.P.E. = Glasgow Society of Painter-Etchers.
L.G. = London Group.
N.E.A. = New English Art Club.
P.S.E. = Philadelphia Society of Etchers.
R.A. = Royal Academy, London.
R.B.A. = Royal Society of British Artists.
R.E. = Royal Society of Painter-Etchers and Engravers.
R.I. = Royal Institute of Painters in Water-colours.
R.I.B.A. = Royal Institute of British Architects.
R.O.I. = Royal Institute of Oil Painters.
R.S.A. = Royal Scottish Academy.
R.S.W. = Royal Scottish Society of Painters in Water-colours.
R.W.S. = Royal Society of Painters in Water-colours.
S.G.A. = Society of Graphic Arts.

EUROPE.

ABBÉ, S. VAN, 19, Thornton Avenue, Streatham Hill, London, S.W.2. R.E.
DRY-POINTS : *Declarations,* 10½ × 10½ ; *The Gossip Page,* 10¾ × 10¾ ; *The Judgment,* 10¼ × 10¼ ; *The Old Game Dealer,* 10¼ × 10¼ ; *Quayside Gossips,* 10¼ × 10¼ ; *The M.F.H.* (Master of Foxhounds), 10¼ × 10¼ ; *The Boulevard,* 10¼ × 10¼. Ed. 50, 5 gs. (Frost & Reed.)

AFFLECK, ANDREW F., Villa Orion, Bd. Billiet, Etaples, Pas-de-Calais, France.
ETCHINGS : *St. Ouen, Rouen, ss. Giovanni e Paulo, Venice,* 5 gs. ; *Doorway, Rouen Cathedral ; Rue de la Horloge, Rouen,* 4 gs. Ed 20. (Connell.)

AIKEN, JOHN M., 2a, Melbury Road, Kensington, London, W.14. A.R.S.A., A.R.E.
DRY-POINTS : *Kylakin (Skye),* 6½ × 9⅝ ; *Skye from Kyle,* 6⅞ × 10⅞ ; *Rue de l'ombre,* 5⅞ × 4⅞ ; *Broadford, Skye,* 6½ × 9⅜ ; *At Rouen,* 7½ × 10½, 2½-3½ gs. ETCHINGS : *The Old Man of Storr,* 8 × 12 ; *In the Studio,* 12 × 8, 4 gs. Ed. 50. (Reid & Lefèvre.)

AINSWORTH, MISS E., 21, Fawcett Street, South Kensington, S.W.

AIRY, ANNA, 5, Parkhill Road Studios, Hampstead, London, N.W.3. R.E., R.I., R.O.I.
ETCHING : *The Flowery Twigs,* 12 × 12. Ed. 50, 5 gs.

AMSHEWITZ, J. H., 80, Warwick Gardens, London, S.W.14. R.B.A.
DRY-POINTS : *The Mourner,* 9 × 7½ ; *A Revolutionist,* 11 × 8. Ed. 50, 4 gs.

ANDERSON, STANLEY, 21, Redcliffe Square, London, S.W.10. R.E.
DRY-POINTS : *Café des Papes, Avignon,* 7⅝ × 9⅝ ; *Quai Duperré, La Rochelle,* 8¼ × 13½ ; *St. Nicholas, Prague,* 11½ × 8 13/16 ; *Within the Ramparts, St. Malo,* 11 5/16 × 8 5/16. LINE ENGRAVING : *The Fallen Star,* 7 3/16 × 8 9/16 ; *Párky and Vurty, Prague,* 8 9/16 × 6 9/16. Ed. 85, 4-5 gs. (Colnaghi.)

ANSELL, WILLIAM H., 59, Doughty Street, London, W.C.1. A.R.E.

APPLEBY, WILFRED C., 72, Chamberlain Road, Glasgow. G.S.P.E.

ASHER, MISS FLORENCE M., 16, Hill Road, London, N.W.8.

AUSTEN, WINIFRED (Mrs. Oliver Frick), c/o Messrs. Arthur Greatorex, Ltd., 14, Grafton Street, London, W.1. R.E.
DRY-POINTS : *Bunnies,* 8 × 5½, 3 gs. ; *Little Brown Birds,* 6¼ × 8¾ ; *Strong on the Wing,* 7¼ × 10, 4 gs. ETCHING : *Brent Geese,* 7¾ × 11¾. Ed. 100. (Greatorex.)

AUSTIN, FREDERICK, 48, Upper Mall, Hammersmith, London, W.6. Prix de Rome Scholar, 1927.

ETCHINGS : *Hayricks, Roman Campagna,* $5\frac{5}{8} \times 4\frac{3}{8}$; *Salad Gatherers,* $6 \times 4\frac{5}{8}$; *Woman at a Well,* $5\frac{3}{8} \times 4\frac{1}{2}$; *In Santa Sabina,* $6\frac{7}{8} \times 5$; *Bridge at Assisi,* $6 \times 6\frac{3}{4}$; *Pedlars, Porta del Popolo,* $4 \times 4\frac{3}{4}$; *Itri,* $6\frac{1}{4} \times 4\frac{3}{4}$; *Shepherd Boy asleep,* $6\frac{7}{8} \times 4\frac{5}{8}$; *Peasants at Prayer,* $5\frac{1}{8} \times 6\frac{1}{4}$; *Flying Sword Alley,* $6\frac{1}{2} \times 6$. Ed. 50, 3-4 gs. (Twenty-One Gallery.)

AUSTIN, ROBERT, 48, Upper Mall, Hammersmith, London, W.6. R.E.

LINE ENGRAVINGS : *A Woman Praying,* $8 \times 6\frac{1}{8}$, 7 gs.; *Woman tethering a Goat,* $5\frac{1}{2} \times 5$, 6 gs.; *Scythes,* $5 \times 3\frac{3}{4}$; *Daisies,* $5\frac{1}{4} \times 4\frac{1}{4}$, 4 gs. Ed. 75. (Twenty One Gallery.)

BACHELOR, P. H. WILSON, 31, Kensington Court, London, W.

BACON, MISS MARJORIE, Royal College of Art, South Kensington, S.W.

BADELEY, J. F., C.B.E., 2, Morpeth Terrace, London, S.W.1. R.E.

BADMIN, S. R., c/o Twenty-One Gallery, Mill Street, London, W.1.

ETCHINGS : *Mells, Somerset,* $5\frac{1}{2} \times 7\frac{1}{8}$; *The Field Corner,* $4\frac{3}{8} \times 6\frac{3}{8}$; *Coleford Somerset,* $5\frac{1}{2} \times 8$; *The Old Ash,* $5\frac{1}{2} \times 4$; *Tanyard Farm,* $5 \times 6\frac{7}{8}$. Ed. 40, 2-3 gs.

LINE ENGRAVING : *Suburbia,* $4\frac{3}{8} \times 3\frac{5}{8}$. Ed. 25, 2 gs. (Twenty-One Gallery.)

BAGDATOPOULOS, W. S., c/o Mr. A. A. Bailey, 188, Brompton Road, London, S.W.3.

BAIRD, JOHNSTONE, 53, Prince of Wales's Mansions, Battersea Park, London, S.W.11.

DRY-POINTS : *Windermere,* $8\frac{7}{8} \times 12\frac{7}{8}$; *Ellen's Isle, Loch Katrine,* $8\frac{7}{8} \times 12\frac{7}{8}$, 3 gs.; *Isle of Arran,* $7\frac{1}{4} \times 13$, 2 gs. Ed. 120. (Bell.)

BASKETT, C. H., 3, Chelmerton Avenue, Great Baddow, Chelmsford. R.E.

AQUATINTS : *A Dorset Coast Road,* $7\frac{3}{4} \times 12\frac{3}{8}$; *Criccieth Castle,* 8×11; *Brightlingsea Creek,* $6\frac{1}{4} \times 9\frac{3}{4}$; *Work and Play,* $7\frac{7}{8} \times 13$. Ed. 100. (Reid & Lefèvre.)

BEAUMONT, LEONARD, "Eismeer," Bents Green Road, Ecclesall, Sheffield. S.G.A.

ETCHINGS : *Frankfurt,* $11\frac{1}{4} \times 8\frac{3}{4}$; *Bern,* $8\frac{3}{4} \times 7$; *Fribourg,* $8\frac{3}{4} \times 6\frac{7}{8}$; *Old Houses, Frankfurt,* $11\frac{1}{4} \times 8\frac{1}{4}$; *Fruit Sellers, Bern,* $5\frac{3}{4} \times 4\frac{1}{2}$. Ed. 75, 3-5 gs.

BEVAN, W., 8, Tavistock Road, Croydon. R.I.B.A.

ETCHINGS : *Suez,* 10 × 15; *Egyptian Temple,* 10 × 15; *A Bit of Old China,* 12 × 10; *Venloo,* 5 gs.; *Sunshine and Shadow; The Mirage,* $5\frac{1}{2} \times 9\frac{1}{2}$; *Bay of Naples; Arab Merchants,* 3 gs. Ed. 50. (Connell.)

BLAIKLEY, ERNEST, 31, Stanley Gardens, Hampstead, London, N.W.3. S.G.A.

BLAMPIED, EDMUND, 30, Roland Gardens, South Kensington, London, S.W.7. R.E.

DRY-POINTS : *Misty Morning,* $8\frac{7}{8} \times 12$; *The Butterfly,* $9\frac{5}{8} \times 7\frac{7}{8}$; *Morning Gossips,* $8\frac{7}{8} \times 12$; *Les deux Petits Verres,* $10\frac{3}{8} \times 10\frac{1}{4}$; *The Cider Barrel,* $10\frac{5}{8} \times 10\frac{1}{2}$; *Return from the Fair,* $6 \times 9\frac{5}{8}$; *A Holiday Morning,* $8 \times 8\frac{7}{8}$. Ed. 100. (Reid & Lefèvre.)

BOLINGBROKE, MINA (MRS. WATSON), 19, Girdler's Road, London, W.14. R.E.

BONE, MUIRHEAD, Byways, Steep, Petersfield. N.E.A.

BOREEL, MISS WENDELA, The Long White Cloud, Bray-on-Thames. A.R.E.

ETCHINGS : *Whitehall from the Park,* 5×7; *A Dutch Canal,* $5\frac{1}{4} \times 4$; *The Baby,* $8\frac{1}{2} \times 6\frac{1}{4}$; *Suburbia,* $4\frac{1}{2} \times 6\frac{1}{4}$, 2 gs.; *Portrait of Miss Nellie Burton,* $10 \times 8\frac{1}{2}$, 3 gs. Ed. 50.

BORTHWICK, A. E., 8, Merchiston Crescent, Edinburgh. A.R.E.

BOUVERIE-HOYTON, EDWARD, c/o Fine Art Society, 148, New Bond Street, London, W.1.

ETCHINGS : *Old Moffat,* $11 \times 8\frac{7}{8}$; *Bagworthy Farm,* $7\frac{7}{8} \times 11\frac{1}{4}$; *Devon Coast,* No. 2, $8\frac{7}{8} \times 10\frac{3}{4}$; *Binden Pool,* $8\frac{3}{4} \times 10\frac{7}{8}$; *Carraculla,* $12\frac{1}{4} \times 8$, 5 gs.; *Doats Hayne,* $6 \times 12\frac{1}{2}$, 6 gs.; *Parish Priest,* $7\frac{7}{8} \times 11\frac{1}{4}$, 3 gs. Ed. 75. (Fine Art Society.)

BRADFORD, MISS DOROTHY E., Brooklands House, Brooklands Avenue, Cambridge.

BRADY, EMMET, Studio, 1578, Gt. Western Road, Glasgow. Vice-Pres., G.S.P.E.

DRY-POINTS : *Lowland Waters,* $9\frac{1}{4} \times 13\frac{3}{4}$; *The Clyde near Cardross,* 8×10.

DRY-POINTS AND ETCHING : *Scotch Head, Whitby,* $13\frac{3}{4} \times 9\frac{1}{4}$; *The Lighthouse Pier, Whitby,* $9\frac{1}{4} \times 13\frac{3}{4}$. Ed. 50.

BRANGWYN, FRANK, Temple Lodge, Queen Street, Hammersmith, London, W.6. R.A.

BREWER, H. C., 34, Perryn Road, Acton, London, W.3. S.G.A.

BRIGHTWELL, L. R., Wakeford Lodge, High Street, Hampton, Middlesex.

DRY-POINTS : *Babes in the Wood,* $12 \times 8\frac{7}{8}$; *The Optimist,* 8×12; *The Gate Crushers,* 7×9; *Stop, Look and Listen,* $7\frac{7}{8} \times 12$. Ed. 100, 3 gs. (Connell.)

BRISCOE, ARTHUR, Chelsea Arts Club, Church Street, London, S.W.3.
ETCHINGS : *Hove To*, 8 × 12 ; *Refitting*, 14 × 10 ; *Caulking*, 7 × 11½ ; *Bowsprit*, 9 × 14 ; *Bending 't 'Foresail*, 6¾ × 11¼ ; *Securing the Boats*, 14 × 9 ; *In the Tropics*, 14 × 9 ; *John and James*, 12 gs. ; *Brixham Trawlers*, 5½ × 14, 10 gs. Ed. 75. (Dickins.)

BROCKHURST, GERALD L., The White House, Pitstone Green, by Leighton Buzzard. A.R.A., R.E.
ETCHINGS : *Viba*, 8½ × 6¾, 12 gs. ; *The Amberley Boy* (No. 2), 7⅝ × 5⅞, 10 gs. ; *The West of Ireland*, 4⅞ × 5¾, 8 gs. Ed. 111. (Colnaghi.)

BRODZKY, HORACE, 27, Mowbray Road, London, N.W.6. L.G.
DRY-POINTS : *Wrack*, 5 × 9, ed. 12 ; *Souvenir*, 7 × 11, ed. 15 ; *Italian landscape*, 7 × 11 ; *Dance*, 6 × 9, ed. 25.

BROWN, H. J. STUART, Auchengrange, Lochwinnoch, Scotland.
ETCHING : *Evening : Lynn*, 4⅞ × 10 15/16. Ed. 60, 4 gs. (Colnaghi.)

BUTCHER, Miss ENID C., Fairfield, Furze Hill, Kingswood, Surrey.
LINE ENGRAVINGS : *The Lay Sister*, 5¾ × 4¾ ; *Sister Theresa*, 5¼ × 3¾ ; *The Refectory*, 5¼ × 4⅞ ; *Breton Washerwomen*, 5 × 4½ ; *Old Woman at a Well*, 5¼ × 4¼ ; *A Breton Peasant*, 4¾ × 4 ; *The Knife Grinder*, 4⅞ × 5⅜. Ed. 40, 2-3 gs. (Twenty-One Gallery.)

CADZOW, JAMES, Leebank, Broughty Ferry, Angus. G.S.P.E.
ETCHINGS : *Ben More, Mull*, 8 × 11 ; *Dunstaffnage Bay*, 9 × 14 ; *Ben Cruachan*, 9 × 12. Ed. 50, 2½ gs.

CAIN, CHARLES W., 11, Southend Road, Beckenham, Kent.
DRY-POINTS : *The Jackals Hour*, 15 × 9¾ ; *Handmaidens, Baghdad*, 15 × 10, ed. 50, 8 gs. ; *The Buddha*, 7 × 10 ; *The Mahout*, 7 × 10 ; *The Hunter*, 7 × 10, ed. 100, 6 gs. ; *Curiosity*, 5½ × 9¾, ed. 100, 5 gs. ; *Fishing on the Tigris*, 8 × 11, ed. 75, 6 gs. (Greatorex.)

CAMERON, BRUCE, Crannock, Iddesleigh Avenue, Milngavie. G.S.P.E.

CAMERON, SIR D. Y., Dun Eaglais, Kippen, Scotland. R.A., R.S.A.
DRY-POINT : *Castle Urquhart*, 9¼ × 16½.

CAMERON, JOHN, Ladywell Road, Corstorphine, Scotland. R.S.A.
ETCHINGS : *Where Wye joins Severn*, 6⅛ × 10⅝ ; *Wells Cathedral*, 8¾ × 11¾ ; *Malmesbury*, 8¾ × 11¾ ; *Chepstow Castle*, 9⅞ × 13¾ ; *Tintern Abbey*, 11⅞ × 7⅛ ; *Bath*, 7⅛ × 13½. Ed. 35. (Reid & Lefèvre.)

CAMERON, Miss KATHARINE, 9, South Charlotte Street, Edinburgh. A.R.E., R.S.W.

CAMPBELL, Miss MOLLY, 3, Tudor Road, Upper Norwood, London, S.E. A.R.E.

CARTER, FREDERICK, The Studio, 9, Elm Tree Road, London, N.W.8. A.R.E.

CARTER, P. YOUNGMAN, 1, Middle Row Place, 326, High Holborn, London, W.C.
ETCHINGS : *Les Baux, Provence*, 8⅜ × 9⅜ ; *Saracen Bridge, Sospel*, 9½ × 11⅞ ; *Stoke by Nayland, Suffolk*, 8⅛ × 6⅜ ; *The Gallery, Old Vic.*, 7 × 7⅞. Ed. 50. (Reid & Lefèvre.)

CHANLER, ALBERT, 13, Clarendon Street, South Belgravia, London, S.W.1.
ETCHINGS : *Fleet Street*, 7 × 5 ; *Park Lane Palaces (night)*, 7 × 5 ; *An Old English Street*, 9 × 7 ; *Mermaid Inn, Rye*, 7 × 5¾ ; *West Wycombe*, No. 1, 7 3/16 × 6⅛ ; *All Saints Street, Hastings*, 6 × 8 ; *West Wycombe*, No. 2, 8¼ × 5¾. Ed. 50.

CHARLTON, E. W., 43, St. Thomas Street, Lymington Hants. R.E.

CHESTON, CHARLES, Musbury, Axminster. A.R.W.S., A.R.E., N.E.A.
AQUATINT ETCHING : *Lyme Regis*, 7 × 9 7/16, 3 gs. ETCHINGS : *Arfleet and Corfe Castle*, 6 15/16 × 9 15/16 ; *Taynton*, 5 13/16 × 12 15/16 ; *Tunnel, Baker Street*, 8 × 10¼ ; *The Storm, Purbeck*, 6⅝ × 9 ; *Backwater, Burford*, 6½ × 11. ETCHING AND DRY-POINT : *The Gun Cliff, Lyme*, 6½ × 11. Ed. 50, 3-4 gs. (Colnaghi.)

CLARKE, H. HARVEY, 31, East Avenue, Leicester.
DRY-POINTS : *Clearing the Wood*, 7 × 8 (Raphael Tuck) ; *The Path to the Village*, 8 × 10 ; *The Coppice*, 8 × 10 ; *Surrey Meadows*, 7 × 8 ; *A Sheltered Pool*, 7 × 8 (Wolff & Co.).

CLAUSEN, SIR GEORGE, 61, Carlton Hill, London, N.W.8. R.A.

CLAYTON, Miss K. M., c/o Messrs. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS : *Back to the Nest*, 8 3/16 × 13⅜ ; *Feeding Time*, 7 15/16 × 9 15/16 ; *Gulls feeding*, 9½ × 14⅞ ; *A High Flight*, 10 × 12⅞ ; *In the Fens*, 7 15/16 × 15⅞ ; *Lonely Marsh*,

$7\frac{3}{4}$ × 15; *The Mere*, $7\frac{1}{2}$ × $15\frac{15}{16}$; *Sand-pipers*, $12\frac{3}{8}$ × $11\frac{15}{16}$; *Storm*, $9\frac{7}{8}$ × $11\frac{7}{8}$; *Taking off*, $9\frac{1}{8}$ × $16\frac{1}{2}$. Ed. 50, 3-5 gs. (Colnaghi.)

CLILVERD, GRAHAM, 73, Fellows Road, Hampstead, London, N.W.3.
DRY-POINTS: *Ponte Trinita, Florence*, 7 × 10; *Chapter House Steps, Wells*, 11 × $7\frac{1}{2}$, 4 gs.; *S. Francesca, Siena*, 8 × 10; *Bridge of Sighs, Venice*, 3 gs. Ed. 75. (Greatorex.)

CLUTTERBUCK, JULIA E. (Mrs. Alsop), The Firs, St. Arvans, Chepstow. A.R.E.

COLLINS, G. E., "Wayside," Wonham Way, Gomshall, Surrey.

COOPER, JOHN, c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS: *Gala Day*, $6\frac{15}{16}$ × 10; *Interior of the Albert Hall*, $15\frac{1}{8}$ × $9\frac{3}{8}$; *Italian Marionettes*, $6\frac{7}{16}$ × $8\frac{7}{16}$. Ed. 50, 5 gs. (Colnaghi.)

COPEMAN, MISS CONSTANCE G., 9, Cook Street, Liverpool. A.R.E.

COPLEY, JOHN, 10, Hampstead Square, London, N.W.3.

CORBIN, T. J., Chellaston, Caterham Valley, Surrey.
ETCHINGS: *Sonning Lock*, 6 × 9; *Worth Watravers Pond*, 6 × 9; *Boats*, $7\frac{1}{4}$ × $11\frac{1}{4}$.
DRY-POINT: *South Ockendon Mill*, $4\frac{1}{2}$ × $8\frac{3}{4}$. 2-3 gs.

CORSELLIS, MISS E., 100, Hampstead Way, London, N.W.

COWHAM, MISS HILDA, 92, Clifton Hill, London, N.W.8. R.W.S., S.G.A.
DRY-POINTS: *The Swing*, 13 × $9\frac{1}{2}$; *Summer*, 13 × $9\frac{1}{2}$; *The Dancing Elf*, 13 × $9\frac{1}{2}$, ed. 100; *Up so High*, $7\frac{1}{2}$ × 10; *At the Piano*, $7\frac{1}{2}$ × 10; *The Revellers*, 13 × 10; *The Broken Dolly*, 4 × 5; *Sospel, Alpes Maritimes*, 4 × 5. Ed. 50. 1-3 gs. (Greatorex.)

CRAWFORD, T. HAMILTON, 8, Greenway, Berkhamstead, Herts.

CUNNINGHAM, OSWALD, 13, Golder's Way, London, N.W.11.

CUTNER, HERBERT, 23, Golder's Green Crescent, London, N.W.11. S.G.A.
AQUATINT: *A Wet Sheet and Flowing Sea*, 9 × 10. ETCHINGS: *The "Bird in Hand" Inn*, $10\frac{1}{4}$ × 5; *The Boxing Booth*, $6\frac{3}{4}$ × $8\frac{1}{4}$; *No.* 10 *Downing Street*, $7\frac{1}{4}$ × 9.

DALBY, ARTHUR, 6, Trevanion Road, West Kensington, London, W.

DAUM, JAN, Brook Green Cottage, Amberley, Sussex. A.R.E.

DAVIS, W. D. B., c/o Messrs. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
ETCHING: *Jan*, $7\frac{15}{16}$ × 6, 4 gs. DRY-POINT: *Madonna del Sasso, Locarno*, 8 × $5\frac{15}{16}$, 3 gs. Ed. 55. (Colnaghi.)

DAWSON, MRS. LUCY, c/o Messrs. Greatorex, Ltd., 14, Grafton Street, London, W.1.
DRY-POINTS: *Our Young Hopeful*, 10 × 8; *Played out*, 7 × 10; *The Hill top*, $9\frac{1}{2}$ × 11; *Sealyham Terriers*, 7 × $9\frac{1}{4}$. Ed. 100, 3 gs. (Greatorex.)

DAWSON, NELSON, Staithe House, Chiswick Mall, London, W.4. R.E.
ETCHINGS: *The Look-out tower*, $6\frac{1}{2}$ × $8\frac{1}{2}$; *Sold to the Ship-Breakers—her last voyage*, 6 × 12; *Outside the Bar, whistling for a Pilot*, $4\frac{1}{2}$ × 7; *Appledore Fishermen*, 5 × $9\frac{1}{2}$; *The "Dolphin" foundering in gale off Ilfracombe, Nov.*, 1928, 6 × 9; *Bideford Trawlers in the Bay*, $4\frac{1}{2}$ × 7. Ed. 75-100. (Colnaghi.)

DAY, G. H., c/o Messrs. Jas. Connell & Sons, 47, Old Bond Street, London, W.1.
ETCHINGS: *Old Oaks; Kentish Lane; The Folkestone Road; Richmond Park.* Ed. 50, 3 gs.; *Derby Day*, ed. 60, 4 gs. (Connell.)

DICKSEE, HERBERT, 7, Kidderpore Avenue, London, N.W.3. R.E.

DIXON, F. C., 326, Fulham Road, London, S.W.

DOBSON, MARGARET, 23, Kildare Gardens, London, W.2. A.R.E.
AQUATINTS: *The Mountains of Arrochar*, 9 × 11; *Loch Lomond, Morning*, 9 × 11, ed. 50. ETCHINGS: *Monte Carlo*, 8 × 9, ed. 75; *Menton*, 8 × 9; *Sunset by Schiehallion*, $11\frac{1}{2}$ × $9\frac{1}{2}$. Ed. 75. (Fine Arts Publishing Co.)

DODD, FRANCIS, 51, Blackheath Park, London, S.E.3. A.R.A.
DRY-POINTS: *Stephen Bone*, 13 × $11\frac{1}{4}$, ed. 75, 5 gs.; *Spanish Ox-drivers*, $9\frac{5}{8}$ × 14, ed. 100, 8 gs. (Connell.)

DOW, ALEXANDER WARREN, 14, Brookland Close, London, N.W.11. R.B.A., S.G.A.

DOWD, J. H., 12, Redcliffe Road, South Kensington, London, S.W.10.
ETCHINGS: *The Poke Bonnet*, $5\frac{7}{8}$ × $4\frac{7}{8}$; *Sand Cakes*, $5\frac{7}{8}$ × $7\frac{7}{8}$; *Dolly*, $3\frac{1}{2}$ × $2\frac{1}{2}$; *Wading*, $4\frac{7}{8}$ × $5\frac{7}{8}$. Ed. 150. (Reid & Lefèvre.)

DOWNEY, A. J., 24, Cantlowes Road, London, N.W.1.
LINE ENGRAVING: *Book-plate, William King Richardson*, $3\frac{3}{4}$ × $2\frac{3}{4}$.

DRURY, PAUL, Lancaster Lodge, Lancaster Road, London, S.W.19. A.R.E.
ETCHING : *First Italian Head,* 7 × 5½, ed. 75, 4 gs. (Twenty-One Gallery.)

DUFF, J. R. K., 100, Summingfields Road, London, N.W.4. R.E., S.G.A., C.S.E., C.P.M.

EADIE, ROBERT, 2, West Regent Street, Glasgow. R.S.W., G.S.P.E.

EARTHROWL, ELIAB G., 46, Princes Road, Wimbledon, London, S.W.19. A.R.E., S.G.A., C.P.M.
AQUATINT WITH ETCHING : *Waterloo Bridge under Repair* (col.), 8¼ × 9¾ ; ed. 70, 4 gs. (Dickins.) ETCHINGS : *The Old Mill, Ockley,* 8½ × 11¾ ; *The Village of Simplon,* 8 × 11, ed. 60, 3 gs.

ELLIOTT, MISS A. M., c/o Messrs. Greatorex, 14, Grafton Street, London, W.1. S.G.A.
ETCHINGS : *The Sakia,* 8¼ × 11¼ ; *Old Cairo.* Ed. 70, 3 gs. (Greatorex.)

EMANUEL, FRANK L., 2, St. John's Gardens, London, W.11. President, S.G.A.

ENGLAND, DOUGLAS, 2, Onslow Gardens, Muswell Hill, London, N.10.

EVANS, VINCENT, Technical College, Wanganui, New Zealand. A.R.C.A.
DRY-POINTS : *Tennis Player,* 7 × 3½, 3 gs. ; *Self-portrait,* 6 × 3.

EXLEY, J. R. G., 32, Brook Green, London, W.6. R.E.
ETCHINGS : WITH AQUATINT : *A Note of Discord* (col.), 8 gs. ; *One Crowded Hour* (col.), 5 gs. ; *A Match in Strength,* 3 gs. ; ditto in colour, 5 gs. ETCHING : *The Gothic Bridge, Barnard Castle,* 8¼ × 11⅛, 4 gs. Ed. 50. (Connell.) AQUATINT : *Rearing the Flying Corps,* 7½ × 9, ed. 100 (privately published by British Legion).

FANO, MISS DOROTHEA LANDAU DA, Piper's Corner, High Wycombe, Bucks. S.G.A.

FELL, MRS. ELEANOR, 33, Warwick Square, London, S.W.1. A.R.E.
AQUATINTS : *Seville,* 8 × 6 ; *Lourdes,* 8 × 6. DRY-POINTS : *Etaples,* 6 × 4 ; *Souvenir des Lourdes,* 10 × 6 ; *Brighton,* 6 × 4. Ed. 20-25, 3 gs.

FENNING, MARJORIE, 6, Hertford Avenue, East Sheen, London, S.W.14.
ETCHINGS : *Discord,* 4¼ × 6¾ ; *Harmony,* 6½ × 6 ; *The Trough,* 5½ × 6. Ed. 60, 3 gs. (Paterson.)

FINBERG, ALEX. J., 47, Holland Road, London, W.14. S.G.A.

FISHER, A. HUGH, 46, Aldridge Road Villas, London, W.11. A.R.E., C.S.E., C.P.M., etc.
DRY-POINTS : *Kangaroos,* 7⅞ × 10⅞, ed. 75, 3 gs. ; *The Sunlit Cloister, Arles,* 12⅛ × 7⅞, ed. 40, 4 gs. ; *Lion of the Loggia, Florence,* 11 × 7⅞, ed. 40, 3 gs. ETCHINGS : *The Frozen Brooks, Amberley,* 6 × 9 ; *Chang (Young Burmese Elephant),* 8⅞ × 6⅞, ed. 40, 2 gs. ; *Lion and Cubs,* 5⅞ × 8⅞ ; *My Cat Snow,* 6 × 9, ed. 75, 3 gs.

FLINT, W. RUSSELL, Peel Cottage, Campden Hill Road, London, W.8. A.R.A., R.W.S.
DRY-POINTS : *The Posada Kitchen, Pancorbo,* 6¾ × 9 ; *Nursemaids in the Piazza,* 9⅜ × 14 ; *A Spanish Christening,* 8⅞ × 12 ; *The Prison Door, Concarneau,* 10 × 7⅝ ; *Three Poor Travellers, Madrid,* 3¾ × 5⅝ ; *A Rendezvous, Vicenza,* 9½ × 6⅝ ; *Frileuse,* 5½ × 2⅞. Ed. 75. (Reid & Lefèvre, London ; Simpson, Glasgow.)

FRIDELL, AXEL, 85, Oakley Street, Chelsea, London, S.W.

FRIEND, G. T., 129, Etchingham Road, Church End, Finchley, N.

FROOD, HESTER, c/o Messrs. Colnaghi & Co., 144-6, New Bond Street, W.1.
ETCHINGS : *Hôtel de l'Etoile, Noyers,* 7¼ × 5⅞ ; *Florence Bridges,* 7⅝ × 8⅞ ; *Larroque des Arcs,* 9⅛ × 8 3/16 ; *The Two Castles,* 6½ × 10⅜ ; *Uzerche,* 8 15/16 × 7 11/16. Ed. 40-45, 4 gs. (Colnaghi.)

FRY, MISS NORA, 4, Redcliffe Gardens, London, S.W.

FURMAGE, HAL K., 10, Fulham Park Gardens, London, W.6. G.S.P.E.

FYFE, MISS ELIZABETH, 6, Walpole Road, East Croydon. (Colnaghi).

GABAIN, ETHEL (Mrs. J. Copley), 10, Hampstead Square, London, N.W.3. S.G.A.

GAMMELL, SYDNEY A., Lethendy, Huyton Hey Road, Huyton, Liverpool. A.R.E.

GARNIER, GEOFFREY S., Orchard Cottage, Newlyn, Penzance. S.G.A.

GASKELL, PERCIVAL, 21, Belsize Park, London, N.W.3. R.E., R.B.A.
AQUATINTS : *Moonrise, Rydal Water,* 6¾ × 10 ; *On the Lake of Thun,* 8½ × 12⅞. Ed. 150. (Reid & Lefèvre.)

GIBBINGS, ROBERT, The Golden Cockerel Press, Waltham St. Lawrence, Reading.
LINE ENGRAVINGS : *"The Circle of the Seasons,"* four illustrations, each 3½ × 3½, 2 gs.

GIBBS, MISS EVELYN, 46, Alton Road, The Brook, Liverpool, S.W. A.R.E.

ETCHINGS : *The Chapel,* 5¾ × 5¼ ; *Girl Seated,* 7 × 6 ; *The Departure,* 5½ × 7 ; *The Road,* 4 × 4¾. LINE ENGRAVINGS : *The Adoration of the Shepherds,* 6¼ × 5½ ; *The Graveside,* 6½ × 6 ; *The Blind Man,* 5½ × 3½. Ed. 40-50. (Twenty-One Gallery.)

GIBSON, J. BROWN, 178, Buchanan Street, Glasgow. G.S.P.E.

GILES, WILLIAM, 183, King's Road, Chelsea, London, S.W.3. President, G.P.C.

GILL, ROWLAND ROY, 4, The Pheasantry, King's Road, London, S.W.3. A.R.E.

GOFFEY, H., 95, Cross Oak Road, Berkhamsted.

MEZZOTINTS : *Mary, Queen of Scots,* 11 × 6½ (Museum Galleries) ; *Lord Lyndhurst,* 16 × 12¾. (J. F. Grundy.)

GOODEN, STEPHEN, 42, Upper Gloucester Street, London, W.1.

GORDON, JAN, c/o Messrs. Alex. Reid & Lefèvre, 1a, King Street, St. James's, London, S.W.1.

GORST, BERTHA (Mrs. J. Aiken), Abbey Dingle, Llangollen, N. Wales. A.R.E.

GOSSE, MISS SYLVIA, 196, Regent's Park Road, London, N.W.1. A.R.E. (Colnaghi.)

ETCHINGS : *Diana ; The Harpist ; Fishing.* Ed. 20, 1½-2 gs. (Colnaghi.)

GRANT, JAMES A., 27, Clareville Grove, London, S.W.7. A.R.E. (W. B. Paterson.)

GRAY, JOSEPH, Westbrook, Broughty Ferry, Scotland.

DRY-POINTS : *Rannoch Hills,* 11 × 12 ; *Rannoch Moor,* 8⅞ × 13⅛ ; *Bruges Market,* 13½ × 10⅜ ; *Volendam,* 8½ × 14½ ; *Rising Gale,* 8 × 4⅞. Ed. 75. (Aitken Dott, Edinburgh.)

GREEN, REGINALD, 24, Emanuel Avenue, Acton, London, W.3. A.R.E.

GREEN, Roland, 7, New Court, Carey Street, London, W.C.2.

GREEN, MISS TENNYSON, 15a, Torrington Place, London, W.C.1.

ETCHINGS : *Corner of St. Ives,* 7½ × 5¼ ; *Norman Arch, Canterbury,* 7¾ × 5¾ ; *Christ Church Gate,* 8 × 6 ; *Sospel,* 6 × 8½ ; *Whitby,* 9¼ × 15 ; *A Continental Square,* 8 × 6¼ ; *Bosham,* 8½ × 10¾. ETCHING AND DRY-POINT : *Mercery Lane, Canterbury,* 8 × 5¾.

GREENWOOD, JOHN F., The College of Art, Bradford. A.R.E.

GRIGGS, F. L., Dover's House, Chipping Campden, Gloucestershire. A.R.A., R.E.

ETCHING : *Launds,* 6 13/16 × 9 15/16. Ed. 70, 15 gs. (Colnaghi.)

GROSS, ANTHONY, c/o Messrs. W. R. Deighton & Sons, 4, Grand Hotel Buildings, Trafalgar Square, London, W.C.2.

ETCHINGS : *Valley of Chasteaux Corrèze,* 6 × 9 ; *Hillsides of Truffles, Chasteaux,* 6 × 9 ; *Cæsar's Tower, Turenne,* 6 × 9 ; *Pont Valentine, Cahors,* 10½ × 7 ; *The Cloisters, Cahors,* 11½ × 9 ; *Quai de la Danrade, Toulouse,* 7 × 10 ; *Prairie des Filtres, Toulouse,* 6 × 12. Edns. 60, 2-4 gs. (Deighton.)

GUTHRIE, JAMES, Flansham, Bognor, Sussex. S.G.A.

GWYNNE-JONES, ALLAN, c/o Messrs. Colnaghi, New Bond Street, London, W.1.

ETCHING : *Charing Cross Railway Bridge,* 3¾ × 10¼, ed. 50, 2 gs. LINE ENGRAVING : *Spring Evening,* 11⅞ × 14½, ed. 75, 8 gs. (Colnaghi.)

HADCOCK, NEVILLE, Westbrooke, Hexham.

ETCHINGS : *Witney, Oxfordshire,* 5 × 3½ ; *Viviers,* 6 × 4 ; *Coggs, near Witney,* 7⅞ × 7¼ ; *Mende Cathedral, Cevennes,* 9⅝ × 6⅞ ; *St. Bertrand de Comminges,* 8⅞ × 5⅞ ; *Near Clavadel, Davos,* 5¾ × 7¾ ; *Tynemouth Priory,* 5¾ × 7⅞ ; *Sees, Normandy,* 6¾ × 5 ; *Senlis,* 8½ × 6⅝. Ed. 40. (Reid & Lefèvre.)

HALL, MRS. EDNA CLARKE, Upminster Common, Essex.

HALL, OLIVER, Sutton, Pulborough, Sussex. R.A., R.W.S., R.E.

ETCHINGS : *Lindisfarne Priory,* 6⅞ × 11⅞ ; *The Northumberland Coast,* 7 × 11⅞ ; *The Mouth of the Coquet,* 6 × 10⅝ ; *Portmadoc,* 8½ × 11¾ ; *Vale of Edlingham,* 6 × 10½ ; *The Mill House, Avila,* 6¾ × 10 ; *A Spanish Monastery,* 8¾ × 11¾. Eds. 50, 4-5 gs. (Frost & Reed.)

HAMPTON, HERBERT G., 58, Weymouth Avenue, South Ealing, London, W.5.

HARDIE, MARTIN, 82, Ladbroke Road, London, W.11. R.E., R.I.

DRY-POINTS : *The White Sail,* 7⅜ × 10⅛, ed. 60 ; *A Market, Fez,* 7 × 10, ed. 90. 4 gs. (Dickins.)

HARDING, FRANK, Oakfield House, Brook Green, London, W.6. G.S.P.E.

HARRISON, C. J., 217, Neville Road, Forest Gate, London, E.

HARRISS, T. J., 113, Knollys Road, Streatham, London, S.W.

HARTLEY, ALFRED, c/o Messrs. J. Lanham, Ltd., St. Ives, Cornwall. R.E., R.W.A.
AQUATINTS : *A Storm on the Alps,* 12 × 13¾; *Morning Haze on a Swiss Lake,* 11½ × 14; *Alpine Landscape,* 13 × 12; *West Window, Canterbury Cathedral,* 16 × 11; *Christchurch Gate, Canterbury,* 12 × 14. Ed. 30.

HARVEY, MISS H. M., c/o Messrs. Arthur Greatorex, 14, Grafton Street, London, W.1.
DRY-POINTS : *Irene,* 10¼ × 7; *La Mère,* 10¼ × 7. Ed. 50, 4 gs. (Greatorex.)

HAWKINS, H. WEAVER, 6, Margravine Studios, Baron's Court, London, W.14.

HAY, WILLIAM R., 191, Clive Road, London, S.E.21. G.S.P.E.

HAYES, GERTRUDE (Mrs. Morgan), Art Museum, Rugby. A.R.E., S.G.A.

HEANEY, ALEX. J., 13, Downend Road, Fishponds, Bristol.

HENDERSON, MATHEW, 52, Crusader Avenue, Knightswood, Glasgow.
DRY-POINTS : *Firth of Lorne,* 4½ × 13½; *Shores of Lorne,* 4½ × 13½. ETCHING : *Bakehouse Close, Edinburgh,* 10 × 7. Ed. 150, 1 g.

HEPPLE, N., 41, Bellingham Road, Catford, London, S.E.

HILL, VERNON, Little Fontmell, Headley Down, Bordon, Hants.
ETCHINGS : *Sweeping Flame,* 13¼ × 6½; *The Ring,* 8⅞ × 8¼; *The Deep Sleep,* 5½ × 10½; *Flying Figures,* 6¾ × 8⅜; *Tree Maiden,* 8¼ × 1⅜; *The Tryst,* 8¼ × 1⅜; *The Nightingale,* 3½ × 5; *Faerie,* 3½ × 3. (Brown & Phillips.)

HINCHCLIFF, W. K., Pentlow, Headley, Hants. A.R.E.

HIRST, NORMAN, Steyne Cottage, Seaford, Sussex.

HISLOP, A. HEALEY, c/o Messrs. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS : *Awaiting her cue,* 11 7/16 × 7 9/16; *Behind the Scenes,* 11 7/16 × 7 9/16; *The Dancer,* 10 3/16 × 7 3/16. Ed. 50, 3 gs. (Colnaghi.)

HOBSON, KENNETH, 47, Manchester Square, London, W.1. (Cotswold Gallery.)

HODGES, MISS GERTURDE M., c/o Messrs. Colnaghi & Co., 144-6, New Bond Street, London, W.1.

HODGES, MARTIN, c/o The Twenty-One Gallery, Mill Street, London, W.1.
ETCHINGS : *The Stable,* 4½ × 3½; *The Vision of the Shepherds,* 2⅝ × 5; *The Flight into Egypt,* 3 × 7½. Ed. 30, 1½ gs. (Twenty-One Gallery.)

HODGES, MISS PHYLLIS O., Cambridge House, Sydenham Park Road, London, S.E.26.
ETCHINGS : *Hawridge Common,* 4⅜ × 6; *Ludchurch, Pembrokeshire,* 6¼ × 9¾; *Study of a Head,* 6¼ × 5; *Portrait of a Country Girl,* 4 × 3; *The Rest Hour,* 6 × 8¼. Ed. 50-75, 1½-3½ gs.

HOFMANN, LOUIS, 6, Edith Terrace, Chelsea, London, S.W.

HOGG, ARTHUR, 7, Henniker Mews, Callow Street, Chelsea, London, S.W.3.

HOLMES, SIR C. J., 19, Pembroke Gardens, London, W.2. N.E.A.

HOLMES, KENNETH, 2, Redcliffe Gardens, London, S.W.
DRY-POINTS : *Knaresborough,* 9¾ × 9⅝; *Neapolitan Spire,* 8 × 9¼; *Town Hall Steps,* 7½ × 10; *Harbour Steps,* 8½ × 11⅛; *Old Courtyard,* 9⅞ × 6½, 5 gs.; *Whitby,* 7 × 14, 4 gs. Edns. 60. (Connell.)

HOOK, BRYAN, King's Barton, Brixham, Devon.

HOPE, MISS ROSA S., 6, High Street, Hampstead, London, N.W.3. A.R.E., S.G.A.

HOWARD, HENRY JAMES, St. Katherine's, Mulgrave Road, Sutton, Surrey.
ETCHINGS : *Vieille Maison, Abbéville,* 10 × 8; *Rue de la Poterie, Vitre,* 10 × 8, 3 gs.; *Burnham Beeches,* 5 × 8½, 2 gs.

HOWARTH, ALBANY E., Tremona, Watford, Herts. A.R.E.
ETCHING : *Eastgate, Chester,* 9½ × 12, ed. 150, 4 gs. (Greatorex.)

HUBBARD, HESKETH, Woodgreen Common, Salisbury, and Brindles Cottage, Bibury, Glos. G.S.P.E., C.S.E., R.O.I., etc.

HUGGILL, H. P., Atkinson Art Gallery, Southport. A.R.E.

HURD, MISS MARGARET MCFARLANE, 70, Cunningham Road, Harrow, Middlesex. Member, Scottish Society of Women Artists, etc.
ETCHINGS : *Olive Oil Store, Portugal,* two plates, 7 × 9; *In the Forum, Rome,* 11 × 7½; *In the Market, Florence,* 8 × 5¼.

HUTCHINGS, MISS HILDA E., 2, Chester Road, Forest Gate, London, E.

ILLINGWORTH, MISS ADELINE, 132, Cheyne Walk, Chelsea, London, S.W.10. A.R.E.

JAMES, HON. WALTER (*see* Northbourne).

JANES, NORMAN, 2, Branch Hill Side, Hampstead, London, N.W.3. A.R.E.
DRY-POINT : *St. Martin's Steps,* 11 × 10½, ed. 50, 4 gs. ETCHING : *St. Paul's over the Warehouses,* 9¼ × 11¾; ed. 50, 4 gs.

JEBB, MISS KATHLEEN M., 49, Westbury Road, Bristol.

JENNINGS, E. OWEN, East Castle Street, Skipton, Yorks.
DRY-POINT : *Norfolk Village,* 5 × 7, ed. 40, 2 gs. LINE ENGRAVINGS : *The Flower Seller,* 8½ × 8⅜; ed. 75, 3 gs.; *The Market Place, Settle,* 5½ × 7⅝, ed. 75, 2 gs.

JENNIS, GURNALL C., 80, Edith Grove, Chelsea, London, S.W.3.

JOHN, AUGUSTUS E., 28, Mallord Street, Chelsea, London, S.W.3. R.A., N.E.A., etc.

JOHNSTON, STUART, 118, Balcarres Avenue, Kelvinside, Glasgow. G.S.P.E.
ETCHINGS : *Craufurdland Bridge, Fenwick,* 10 × 7¼, 2 gs.; *Ben Ledi, Callander,* 8¼ × 7¼; *Tropical Landscape,* 7 × 5, 25s., ed. 50

JONES, E. S., c/o Twenty-One Gallery, Mill Street, London, W.1.
ETCHINGS : *Christ healing a Blind Man,* 6¾ × 7¼, 3 gs.; *Portrait,* 3¾ × 3½, 2 gs. Ed. 25. (Twenty-One Gallery.)

JONES, HAROLD, 151, Catford Hill, London, S.E.6.
ETCHINGS : *Meditation,* 8¾ × 6½; *The Road,* 8 × 6. LINE ENGRAVINGS : *Building,* 4¼ × 3¼; *The Garden,* 6½ × 5. (Twenty-One Gallery.)

JONES, SYDNEY R., 52a, North Hill, Highgate, London, N.6.
ETCHINGS : *Oxford Colleges— Magdalen,* 14⅞ × 6⅞; *Entrance to Queen's,* 12⅞ × 8⅞; *Mob Quad, Merton,* 12⅞ × 7⅝; *Oriel,* 12⅝ × 8; *Tom Quad, Christ Church,* 6⅞ × 12⅞; *Balliol,* 8¾ × 13⅜; *Gateway to New College,* 12½ × 6¾; *University and High Street,* 9⅝ × 13⅞; *Trinity,* 13 × 8¾; *All Souls and the Radcliffe,* 8⅝ × 14⅜. Edns. 100, 3 gs. (Connell.)

KEESEY, WALTER M., 14, The Mall, East Sheen, London, S.W.14. A.R.E.

KEMP-WELCH, MISS MARGARET, 45, Clarendon Road, London, W.11. A.R.E.

KIMBALL, MISS KATHARINE, c/o Messrs. Brown, Shipley & Co., 123, Pall Mall, London, S.W.1. A.R.E., C.S.E.

KING, GUNNING, Harting, Petersfield, Hants. S.G.A.

KIRKPATRICK, JOSEPH, Wepham, Arundel, Sussex.

KNIGHT, JOSEPH, School of Art, Bury, Lancashire.

KNIGHT, DAME LAURA, 9, Langford Place, St. John's Wood, London, N.W.1. A.R.A., R.W.S., A.R.E.
DRY-POINTS : *Girl Bathing,* 14 × 9¾, ed. 50, 8 gs.; *Susie,* 9⅞ × 13⅞, ed. 40, 8 gs. ETCHING : *A Cornish Maid,* 5 × 4, ed. 55, 4 gs. LINE ENGRAVING : *Girl Reading,* ed. 100 (for the British Legion Book). MEZZOTINT : *A Southern Blonde,* 10 × 8, ed. 75, 6 gs. (Brown & Phillips.)

KOMJÁTI, JULIUS, c/o Mr. H. C. Dickins, 9, Great Pulteney Street, London, W.1.
ETCHINGS : *Morning,* 12 × 16½, 6 gs.; *Fisherfolk,* 9 × 11½; *Rain,* 7 × 10¾; *Peasant Poet,* 10 × 8¼; *Old Man's Bible,* 8¼ × 10¼, 5 gs.; *De Profundis,* 5 × 6, 3 gs. (Dickins.)

LACEY, E. H., c/o Messrs. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS : *The Centenarian of Pollensa,* 9 9/16 × 6 9/16; *A Pollensa Girl,* 10 15/16 × 6 13/16, 5 gs.; *Petra,* 6 7/16 × 5 3/16; *The Smuggler,* 6 5/16 × 5 3/16, 3 gs. Ed. 60. (Colnaghi.)

LANCASTER, PERCY, 17, Old Street, Southport. R.I., A.R.E.
DRY-POINT : *The Cello Player.* ETCHINGS : *Bridge on a Moor; Bridge in Wharfedale.* Edns. 40-50, 4 gs. (Stacey.)

LANDER, E., 92, Clifton Hill, London, N.W.8. G.S.P.E.

LANGDALE, S., Pennant Lodge, Queen's Park, Brighton.

LANGMAID, ROWLAND (Lt.-Commr., R.N.), 62, Clifton Hill, London, N.W.8.

LARKING, L. M., 168, Clarence Gate Gardens, London, N.W.1. S.G.A.

LARKINS, WILLIAM M., c/o Twenty-One Gallery, Mill Street, London, W.1. A.R.E.
ETCHINGS : *Le Quai de la Main d'Or,* 8½ × 14, 4 gs.; *St. Boniface Bridge,* 4½ × 10, 3 gs. Ed. 40. (Twenty-One Gallery.)

LAWRENSON, E. L., Nurney, Hadlow Down, Sussex. S.G.A., G.P.C.

LEE, SYDNEY, 26, Holland Park Road, London, W.14. A.R.A., R.E.
AQUATINT : *The Cathedral Entrance,* 13½ × 9¼, ed. 100, 6 gs. (Colnaghi.)

LEE-HANKEY, W., Le Triangle, Le Touquet, Paris-Plage, Pas-de-Calais, France. R.E., A.R.W.S.

ETCHINGS : *The Dose*, $7\frac{3}{4} \times 9\frac{1}{4}$; *Shy*, $4\frac{3}{4} \times 3\frac{1}{4}$, ed. 100. (Reid & Lefèvre.)

LEEPER, R. M. C., Chrome Cottage, Benenden, Kent.

ETCHINGS : *Old Net Huts, Hastings*, $9 \times 13\frac{7}{8}$; *Old Hastings*, $7\frac{3}{8} \times 12$. Edns. 50, 3 gs. (Connell.)

LINDSAY, NORMAN, c/o Messrs. P. & D. Colnaghi & Co., New Bond Street, London, W.1.

DRY-POINTS : *Ancient Doorway, Burgos*, $7\frac{15}{16} \times 6\frac{7}{8}$; *Church in Seville*, $9\frac{15}{16} \times 6$; *Convent of Sta. Eufemia, Antequera*, $9\frac{15}{16} \times 13\frac{1}{2}$; *Old Antequera*, $8\frac{15}{16} \times 11\frac{7}{8}$; *Old Barn, Dinkelsbühl*, $5\frac{1}{4} \times 7\frac{5}{8}$; *San Domenico Maggiore, Naples*, $9\frac{15}{16} \times 13\frac{15}{16}$; *San Lorenzo, Rome*, 7×10 ; *Street of the Aqueduct, Segovia*, $10\frac{1}{2} \times 5\frac{5}{16}$; *The Town Gate, Burgos*, $10\frac{15}{16} \times 9\frac{1}{2}$. ETCHING : *Little Market, San Gaetano*, $11\frac{3}{16} \times 8\frac{1}{8}$. Edns. 100, 3-6 gs. (Colnaghi.)

LITTEN, SIDNEY M., 92, Albercorn Crescent, Lewisham, London, S.E.13.

ETCHINGS : *Gate of Justice, Granada*, $12 \times 8\frac{7}{8}$; *The Flowered Balcony*, 9×12, 6 gs. ; *The Grand Canal*, $11 \times 13\frac{5}{8}$; *Puerta del Vino, Granada*, $14\frac{7}{8} \times 10\frac{7}{8}$, 7 gs. Edns. 80. (Connell.)

LIVETT, MISS URSULA, Belmont, Wray Park Road, Reigate.

AQUATINT : *Capri*, $9\frac{5}{8} \times 12\frac{1}{4}$, 5 gs. ETCHINGS : *White House, Florence*, $4\frac{7}{8} \times 6\frac{1}{2}$; *Washerwomen*, $5\frac{1}{2} \times 4\frac{1}{2}$; *The Ploughman*, $4\frac{1}{2} \times 6$, 3 gs.

LOMAX, C. H., 11, St. Bride Street, London, E.C.4.

ETCHINGS WITH AQUATINT : *The Procession*, $9\frac{3}{4} \times 13$, 4 gs. ; *The Storm*, $7\frac{3}{4} \times 11\frac{3}{4}$, 3 gs. Ed. 50.

LORD, MISS ELYSE, Merton Court, Foots Cray, Kent. R.I., G.P.C.

ETCHINGS (col.) : *Springtime at Loyang, No.* 1, $13\frac{5}{8} \times 10\frac{1}{4}$; *ditto, No.* 2, $11\frac{7}{8} \times 10$; *ditto, No.* 3, $13\frac{5}{8} \times 10\frac{1}{4}$. Ed. 100. (Reid & Lefèvre.)

LUARD, L. D., 20, Elm Tree Road, St. John's Wood, London, N.W.

LUMSDEN, E. S., 42, York Place, Edinburgh. A.R.S.A., R.E.

ETCHINGS : *The Donor of Water*, $11\frac{15}{16} \times 7\frac{13}{16}$, ed. 65 ; *Idle Craft*, $13 \times 7\frac{15}{16}$; *Munshi Ghat*, $9\frac{5}{16} \times 12\frac{7}{8}$; *The Upper Reach, Benares*, $12\frac{5}{8} \times 9\frac{5}{8}$, ed. 63. 7-8 gs. (Colnaghi.)

MACBETH-RAEBURN, H., Wentworth House, Stroud Green, Newbury, Berks. A.R.A., R.E.

MCBEY, JAMES, 1, Holland Park Avenue, London, W.11.

ETCHING : *Shipping on the Giudecca Canal* (third Venice set, awaiting publication ; Colnaghi.)

MCCULLOCK, J., 7, Stamford Bridge Studios, Chelsea, London, S.W.

DRY-POINT : *Pont Neuf, Paris*, $10\frac{3}{8} \times 13\frac{3}{8}$. Ed. 30, 4 gs. (Connell.)

MCGHIE, JOHN, 351, Renfrew Street, Glasgow. G.S.P.E.

MACKENZIE, T., c/o Messrs. Colnaghi & Co., New Bond Street, London, W.1.

DRY-POINTS : *The Emigrant*, 11×7 ; *Julietta*, $9 \times 6\frac{7}{16}$; *The Pamphlet*, $9\frac{15}{16} \times 7\frac{1}{2}$; *The Problem*, $10\frac{15}{16} \times 7\frac{15}{16}$; *A Watching Brief*, $6\frac{5}{8} \times 4\frac{7}{16}$. Ed. 50, 2-4 gs. (Colnaghi.)

MACKIE, T. C. CAMPBELL, Broomhouse, Helensburgh, Scotland.

MCKINNA, E. B., 14, Maule Drive, Glasgow.

ETCHINGS : *The Silver Birch*, $7\frac{1}{8} \times 5\frac{1}{2}$; *Winter Sunshine*, $7\frac{3}{4} \times 6\frac{3}{4}$. 3 gs.

MACLEOD, DOUGLAS, c/o Fine Art Society, 148, New Bond Street, London, W.1.

ETCHINGS : *Gibraltar*, $9\frac{1}{2} \times 15\frac{1}{8}$, 6 gs. ; *A Spanish River*, $8\frac{7}{8} \times 12\frac{7}{8}$; *Andalusian Bull Farm*, $7\frac{3}{4} \times 12\frac{7}{8}$; *Cadiz*, $8\frac{7}{8} \times 12\frac{7}{8}$; *The Sea Wall, Cadiz*, $7\frac{3}{4} \times 13\frac{1}{16}$, 5 gs. ; *Church at Ronda*, $8\frac{7}{8} \times 11\frac{5}{16}$, 4 gs. ; *Setenil*, $11\frac{3}{16} \times 6\frac{3}{16}$, 3 gs. ETCHING AND DRY-POINT : *Sunrise, Tangiers*, $8\frac{1}{16} \times 15\frac{1}{8}$, 5 gs. Ed. 75. (Fine Art Society.)

MCNAB, ALLAN, Chelsea Arts Club, Church Street, London, S.W.3.

DRY-POINTS : *Studio in Capri*, $9 \times 12\frac{1}{4}$; *Stamboul*, $9 \times 11\frac{1}{4}$. Ed. 50. LINE ENGRAVINGS : *Marseilles*, $15 \times 12\frac{1}{2}$; *The Golden Horn*, $11 \times 7\frac{1}{2}$; *Pera*, 12×15. Also 12 plates, each $18 \times 13\frac{1}{2}$ for private publication only.

MANNING, W. WESTLEY, Aban Court Hotel, Harrington Gardens, London, S.W.7. A.R.E., R.O.I., R.B.A.

AQUATINTS : *Market Day, Tangiers*, $6\frac{1}{2} \times 5\frac{3}{4}$, 3 gs. ; *Isola Tiberina, Rome*, $7\frac{3}{4} \times 9\frac{5}{8}$; *Sidi Okba, the Sacred City*, $9\frac{5}{16} \times 6\frac{3}{4}$; *The Steps, Constantine*, $9\frac{7}{8} \times 7\frac{15}{16}$; *Street of the Dancing Girls, Biskra*, $9\frac{15}{16} \times 6\frac{7}{8}$, 4 gs. Ed. 50-70. ETCHING : *Wool Manor, Tess's Ancestral Home*, $4\frac{7}{8} \times 6\frac{7}{8}$, ed. 100, 50s. (Colnaghi.)

MARPLES, GEORGE, City School of Art, Hope Street, Liverpool. A.R.E., C.S.E., C.P.M.

ETCHINGS : *Hooked* (*Salmon*), 8 × 12, 4 gs. (Bell & Co.); *Temerity*, 6 × 7, 2 gs.; *Ready for the Gaff* (*Salmon*), $8\frac{1}{2}$ × $12\frac{1}{4}$; *The Brook*, 10 × $7\frac{1}{2}$, 4 gs. Ed. 75.

MARRIOTT, FREDERICK, 6a, Netherton Grove, Chelsea, London, S.W.10. R.E.
ETCHING : *The Old Bridge at Sospel*, 10 × $13\frac{1}{2}$. Ed. 100.

MASON, FRANK H., 5, Princess Royal Park, Scarborough. R.B.A.

MATHIESON, JOHN G., 16, Allan Park, Stirling, Scotland.

MAXWELL, DONALD, c/o Mr. H. C. Dickins, 9, Gt. Pulteney Street, London, W.1.
ETCHINGS : *Bazra*, $5\frac{3}{4}$ × 9; *Wind and Tide*, 6 × 12; *Ezra's Tomb*, 8 × 12; *Road to Damascus*, 11 × $12\frac{3}{4}$; *On the Euphrates*, $5\frac{3}{4}$ × 9. 3-6 gs. (Dickins.)

MEDWORTH, FRANK C., Studio E., 416, Fulham Road, London, S.W.6.

MILNES, W. H., The Old Forge, Polstead, Colchester. A.R.E.

MONK, WILLIAM, 118, New Bond Street, London, W.1. R.E., G.P.C.
DRY-POINT : *The Angel Tavern*, 10 × 7, ed. 50, 3 gs. ETCHINGS : *Durham School* (set of six)—1. *The Gate; 2. School Building and Cathedral;* 3. *Memorial Chapel Interior;* 4. *The Triangle;* 5. *Playing Field;* 6. *Old School*, 10 × 7 (Burrow); *Abchurch Lane*, 21 × 12 (private plate for James Dunning, Esq.); *Madeley Court, Salop*, 10 × 7 (private plate for Messrs. Mander Bros.); *Calendarium Londinense*, 1930—*The City of Westminster from Waterloo Bridge.*

MOODY, JOHN C., 57, Cholmeley Crescent, Highgate, London, N.6.

MORGAN, WILLIAM E. C., c/o Beaux-Arts Gallery, Bruton Place, London, W.1.
DRY-POINTS : *Italian Hill Farm*, $6\frac{1}{4}$ × $8\frac{3}{8}$; *Italian Cottage*, $7\frac{1}{4}$ × 6, ed. 78, 5 gs. LINE ENGRAVINGS : *Nymphs Bathing*, $7\frac{3}{4}$ × 11, ed. 83, 6 gs.; *Italian Hill Town*, 6 × $7\frac{3}{8}$, ed. 78, 5 gs.; *Water Carriers*, $8\frac{1}{2}$ × 4, ed. 60, 4 gs.; *Perseus*, $8\frac{3}{4}$ × $8\frac{1}{4}$, ed. 70, 5 gs. (Beaux-Arts Gallery.)

MORLEY, HARRY, 4, Pembroke Road, Kensington, London, W.8. A.R.E., A.R.W.S.
LINE ENGRAVINGS : *Hylas and the Nymphs*, $6\frac{15}{16}$ × $4\frac{15}{16}$; *Morning*, $6\frac{15}{16}$ × $4\frac{15}{16}$; *Tarantella*, $7\frac{7}{8}$ × $5\frac{7}{8}$; *Via Corrado, Anticoli*, $7\frac{15}{16}$ × $5\frac{15}{16}$. Ed. 60, 4 gs. (Colnaghi.)

MORRIS, ROY, 36, Mount Carmel Street, Derby.

MUNCASTER, CLAUDE, c/o Fine Art Society, 148, New Bond Street, London, W.1.

NARBETH, W. A., c/o Twenty-One Gallery, Mill Street, London, W.1.
DRY-POINTS : *The Quay, Rye*, $5\frac{1}{4}$ × $11\frac{3}{4}$; *Samson and Delilah*, 6 × 8. Ed. 35, $2\frac{1}{2}$ gs. (Twenty-One Gallery.)

NASH, JOHN, Haven Cottage, Monk's Risborough, Bucks. N.E.A.

NASH, PAUL, Dymchurch, Kent. N.E.A.

NELSON, HAROLD, 1, Hare Court, Temple, London, E.C.4. S.G.A.

NESS, JOHN A., 18, Bridgeford Road, W. Bridgeford, Nottingham. A.R.E., G.S.P.E.

NEVINSON, C. R. W., 1, Steele's Studios, Haverstock Hill, London, N.W.3.
ETCHINGS : *Westminster from the Savage Club*, 11 × 14; *A Sinister Paris Night*, $9\frac{1}{2}$ × $7\frac{1}{2}$; *A Dieppe Window*, 7 × $5\frac{1}{2}$; *The Balcony, Dieppe*, $6\frac{7}{8}$ × $5\frac{3}{8}$. Ed. 75. (Reid & Lefèvre.)

NEWBOLT, SIR FRANCIS, K. C., 40, Kensington Park Gardens, London, W.11. A.R.E.
ETCHING : *Taormina*, 8 × 14, ed. 100, 4 gs. (Beaux-Arts Gallery.)

NICHOLLS, J., 10, Philbeach Gardens, Earl's Court, London, S.W.
ETCHINGS : *Wilmington*, 5 × $5\frac{1}{8}$, ed. 15; *Marl Woods*, $4\frac{3}{4}$ × $6\frac{1}{4}$, ed. 45, 3 gs. (Twenty-One Gallery.)

NICOLSON, JOHN, 16, Uffington Road, London, S.E.27. A.R.E., R.B.A.
DRY-POINT AND ETCHING : *Evening*, 7 × $9\frac{7}{8}$. DRY-POINTS : *Contentment*, $6\frac{1}{2}$ × 12; *The Alsatian*, $9\frac{7}{8}$ × $7\frac{3}{8}$; *The Two Greyhounds*, $8\frac{3}{4}$ × $5\frac{1}{2}$; *The Lake, Lynn Crafnant*, $7\frac{1}{2}$ × $11\frac{3}{8}$. Ed. 50, 4 gs. (Frost & Reed.)

NISBET, JOHN, 48, Kersland Street, Glasgow.

NIXON, JOB, 6, Oakfield Street, South Kensington, London, S.W.10. A.R.W.S., A.R.E.
DRY-POINTS : *Boats, Florence*, $8\frac{13}{16}$ × 14; *Concarneau*, $9\frac{13}{16}$ × $12\frac{1}{8}$, 5 gs.; *Romantic Village* (*Anticoli*), $12\frac{5}{16}$ × 16, 6 gs. Ed. 60. LINE ENGRAVINGS : *Falmouth*, $7\frac{3}{4}$ × $15\frac{3}{16}$; *Italian Barns*, $9\frac{1}{4}$ × $14\frac{1}{2}$; *Italian Peasant Girls*, $11\frac{5}{16}$ × $9\frac{5}{8}$; *Madonna in the Wall, Subiaco*, $10\frac{1}{16}$ × $9\frac{3}{8}$. Edns. 60-75, 4-5 gs. (Colnaghi.)

NORTHBOURNE, LORD (WALTER JAMES), Betteshanger, Eastry, Kent. R.E.

OROVIDA, 2, Stamford Brook Avenue, London, W.6.
ETCHING : *Strategy,* 12 × 9, ed. 100, 4 gs. (Redfern Gallery.)
OSBORNE, MALCOLM, 44, Redcliffe Gardens, London, S.W.10. R.A., R.E.
ETCHING AND AQUATINT : *The Goose Fair, Albi,* 10⅝ × 13⅞ (Dunthorne).
OSLER, FRANK, 3, Hammersmith Terrace, London, W.6. A.R.I.B.A.
OSMOND, ROBERT, 21, Streathbourne Road, Tooting Common, S.W.
PATON, A. G., c/o Messrs. Keppie & Henderson, 257, West George Street, Glasgow.
PATON, MISS D., 35, Pettits Lane, Romford, Essex.
PATRICK, J. MCINTOSH, c/o Mr. H. C. Dickins, 9, Gt. Pulteney Street, London, W.1.
ETCHINGS : *Glencoe from Waters,* 6¾ × 9½, 5 gs. ; *Pass of Glencoe,* 5¾ × 7¾, 4 gs. ; *Loch Lomond,* 4½ × 8¼ ; *Fort St. André,* 4½ × 11½ ; *Gen. Wade Bridge,* 4½ × 10 ; *Ardmair Bay,* 6¾ × 9¾, 3 gs. (Dickins.)
PATTISON, EDGAR L., 280, Goldhawk Road, London, W.12. S.G.A.
PEARSALL, R. M. S., 73b, South Side, Clapham Common, London, S.W.
PECKER, A. M., 72b, Stanlake Road, London, W.
PEGRAM, FRED, c/o Messrs. Jas. Connell & Sons, 47, Old Bond Street, London, W.1.
ETCHINGS : *The Sunshade,* 12 × 7¾ ; *Girl Reading,* 8⅜ × 12⅞ ; *Summer,* 11 × 8, 5 gs. ; *The Amateur,* 8⅛ × 6¼ ; *Olga,* 6½ × 5¼, 4 gs. Edns. 50. (Connell.)
PETER, R. C., 18, Lansdowne Road, Clapham, London, S.W.9. A.R.E.
MEZZOTINT : *The River Bank,* 13½ × 16, ed. 75, 4 gs. (Tooth & Sons.)
PETHERICK, MISS EDITH M., 5, St. Leonard's Road, Exeter.
PIPER, MISS ELIZABETH, The Studio, Stanmore, Middlesex. A.R.E.
PITTAR, BARRY, Little Cheverells, Markyate, Dunstable. R.B.A.
DRY-POINTS : *Greeks' Canal, Venice,* 14 × 10, ed. 75, 5 gs. ; *St. Martin's,* 9⅞ × 10¾, ed. 75, 4 gs. ETCHINGS : *Sotto Portico,* 10 × 14 ; *Pump Court,* 14 × 10, 5 gs. ; *Morlaix,* 12¼ × 12¾, 6 gs. ; *Ca' d'Oro,* 12⅛ × 7⅛, 4 gs. Ed. 75. (Bailey.)
PLATT, JOHN G., 35, Cole Park Road, Twickenham. A.R.E.
POTT, MISS CONSTANCE, 81, Cornwall Gardens, London, S.W.7. R.E.
POWER, JAMES PATRICK, 28, Rue du Sablon, Bruges, Belgium.
DRY-POINTS : *Notre Dame, Bruges,* 11⅝ × 8¼ ; *St. Saviour's Church, Bruges,* 13 × 9⅝ ; *Amsterdam, Church of Moses and Aaron,* 10 × 13⅞ ; *St. Nicholas Church, Ghent,* 10 × 13⅞ ; *Overshie, Holland,* 9 × 11⅞. Edns. 50, 4 gs. (Connell.)
RAINE-BARKER, ANTHONY, Patterdale, Sidcup, Kent.
RAVEN-HILL, L., c/o Twenty-One Gallery, Mill Street, London, W.1.
RAY-JONES, RAYMOND, 6/8, Jubilee Place, Chelsea, London, S.W.3. R.E.
RENISON, WILLIAM, 52, Fairlawn Grove, Chiswick Park, London, W.4.
RICHARDS, FRED, 28, Hereford Buildings, Church Street, Chelsea, London, S.W.3. R.E.
DRY-POINT : *The Nile at Luxor,* 5⅜ × 6⅞, ed. 50, 5 gs. ETCHINGS : *The Ferry, Alexandria,* 7 5/16 × 6 15/16 ; *In Cairo,* 7⅜ × 6 15/16 ; *A Market, Cairo,* 7 3/16 × 6⅞, 5 gs. ; *Philae,* 7 gs. Edns. 50. (Colnaghi.)
ROBERTSON, DAVID, 3, West Mall, Kensington, London, W. A.R.I.B.A.
ETCHINGS : *Sienna,* 5 × 7¾ ; *Piazzetta,* 9¾ × 14¾ ; *Traghetta,* 9¼ × 13¾ ; *Gondolas,* 9¾ × 14¾ ; *Fortress Carcassonne,* 9½ × 13, 6 gs. (Dickins.)
ROBERTSON, PERCY, 1, Clifton Hill Studios, London, N.W.8. R.E.
ROBINS, WILLIAM P., c/o Mr. W. B. Paterson, 5, Old Bond Street, London, W.1. R.E.
ETCHINGS : *Veere,* 5 3/16 × 13 15/16 ; *Veere Haven,* 7⅛ × 11⅞. Ed. 55. (Paterson.)
ROBINSON, MABEL (Mrs. Barnes), 14, West Hill Road, Wandsworth, London, S.W.18. A.R.E.
ROOKE, NOEL, 7, Queen Anne's Gardens, Bedford Park, London, W.8. A.R.E.
ROSS, MICHAEL, 85, Crouch Hill, London, N.
ROSS, T., Studio No. 2, 28, Ward Road, Dundee.
ROTHENSTEIN, PROFESSOR WILLIAM, 13, Airlie Gardens, London, W.8.
RUDGE, MISS MARGARET M., 163, Trinity Road, London, S.W. A.R.C.A.
DRY-POINT : *Durham Cathedral,* 9⅞ × 7, ed. 50. ETCHINGS : *Durham Cathedral and Prebend's Bridge,* 9¾ × 8 ; *Framwellgate Bridge, Durham,* 7⅝ × 9⅞ ; *Durham Cathedral and River Wear,* 7⅞ × 9⅞ ; *York Minster from City Wall,* 7½ × 9¾ ; *Lincoln Cathedral,* 7⅜ × 9⅞. (L. Wolff & Co.)

RUSHBURY, HENRY, 8, Netherton Grove, London, S.W.10. A.R.A., R.E.
DRY-POINTS : *Roman Bridge, Verona,* 7½ × 13½, 8 gs. ; *Viterbo,* 7⅝ × 12, 8 gs. ; *Monte Aventino, Rome,* 6½ × 11⅛, 7 gs. Edns. 80. (Connell.)
SCHRÖDER, HUBERT, 6, Silver Crescent, Gunnersbury, London, W.4. A.R.E.
SCHWABE, RANDOLPH, c/o St. George's Gallery, George Street, London, W.1.
SHARLAND, EDWARD, 65, Ashley Road, Bristol.
SHARPLEY, REGINALD, The Martins, Campden, Glos.
ETCHINGS : *Caudebec,* 8 15/16 × 6 7/16 ; *Martigues,* 6 15/16 × 8 15/16, ed. 50 ; *Vire,* 9 15/16 × 6 7/16, ed. 75, 2 gs.
SHEPHERD, STANLEY R., 96, Sussex Road, Harrow, Middlesex.
SHERLOCK, MISS MARJORIE, Marlborough House, Alexandra Road, South Farnborough.
DRY-POINT : *Beech Trees,* 11⅛ × 7½, ed. 50, £1 10s. (Colnaghi.)
SHORT, SIR FRANK, 56, Brook Green, London, W.6. R.A., President, R.E.
MEZZOTINT : *Cloud March over the Sands of Dee,* 10 × 14½ (Dickins).
SICKERT, RICHARD, 15, Fitzroy Street, London, W.1. A.R.A., A.R.E., President, R.B.A.
ETCHINGS : *Cheerio !,* 7¼ × 5½ ; *You'd be Surprised,* 12 × 4½ ; *The Hanging Gardens,* 7 × 4⅜ ; *Vision Volumes and Recession,* 7⅞ × 4¼ ; *Hilda Glyder,* 6 × 2¼. Ed. 55-75. (Brown & Phillips.)
SIGRIST, CHARLES, 5, Highbury Terrace, London, N.
LINE ENGRAVINGS : *Izaak Walton,* 5¾ × 4 ; *John Donne,* 5¾ × 4 (for Nonesuch Press) ; *Dr. Israel Abrahams* and *Guy Hunter Allgood,* book-plates, 4 × 3.
SIMPSON, MISS JANET S. C., The Crooke Cottage, Brenchley, Kent. A.R.E.
ETCHINGS : *Thompson's,* 7 × 12 ; *September Evening,* 6 × 8. Ed. 50. (Deighton.)
SIMPSON, JOSEPH, 26, Brook Green, London, W.6, and High Street, Kirkcudbright.
SLOANE, MISS MARY A., 8, Hammersmith Terrace, London, W.6. A.R.E.
SMART, DOUGLAS I., 7a, South Villas, Camden Square, London, N.W.1. R.E.
DRY-POINTS : *King's Tower, Vienne,* 14 15/16 × 9 15/16, 5 gs. ; *Limoges,* 8 15/16 × 13⅜, 4 gs. Ed. 75. (Colnaghi.)
SMEE, MISS SYLVIA, 55, Meadway, Golder's Green, London, N.W.
SMITH, D. MURRAY, Little Hythe, Long Crendon, Thame, Oxon. R.W.S.
SMITH, GRAINGER, 71a, Bold Street, Liverpool.
DRY-POINTS : *Polperro,* 7 × 10 ; *Boothen Bar, York,* 7 × 10. Ed. 50, 3 gs.
SMITH, LEONARD J., c/o Messrs. Greatorex, 14, Grafton Street, London, W.1.
DRY-POINT : *Spanish Dancers,* 10½ × 7½, ed. 50, 3 gs. (Greatorex.)
SMITH, PERCY, 27, Rundall Crescent, London, N.W.3.
ETCHING : *The Dancing Girl,* 10 × 11⅞.
SMITH, PHIL W., c/o Messrs. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS : *Barnet Horse Fair,* 5½ × 9 ; *Constancia,* 9⅞ × 6, 3 gs. ; *Going to Brough Fair,* 5½ × 7⅞, 2½ gs. Ed. 50. (Colnaghi.)
SMITH, ROBERT H., Trenant's Studio, Looe, Cornwall. S.G.A.
SOPER, MISS EILEEN, Harmer Green, Welwyn, Herts. (Dickins.)
SOPER, GEORGE, Harmer Green, Welwyn, Herts. R.E. (Dickins.)
SOUTER, JOHN B., 9, Queen's Mansions, Brook Green, London, W.6.
DRY-POINTS : *Edam,* 7⅜ × 11⅜ ; *Dort,* 9⅝ × 10⅝ ; *Bird Fanciers,* 6⅞ × 11⅞ ; *Plucking a Pheasant,* 9⅞ × 8⅜ ; *Young Fishers,* 8⅜ × 8⅞.
SPACKMAN, CYRIL S., 19, Blake Road, E. Croydon. R.B.A., S.G.A., C.S.E., etc.
SPARKS, NATHANIEL, 32, Rosenau Road, Battersea, London, S.W. R.E.
ETCHINGS : *The Founders Pier,* 12½ × 6, 5 gs. ; *Wells Cathedral* (col.), 9 × 12, 4 gs. (Connell.)
SPENCE, ROBERT, 29, Greville Road, St. John's Wood, London, N.W.6. R.E.
SQUIRREL, LEONARD, 69, Foxhall Road, Ipswich. R.E.
STEPHEN, THOMAS, 134, St. Vincent Street, Glasgow. G.S.P.E.
STEWART, R. W., 13, Edith Terrace, Chelsea, London, S.W.10. A.R.E.
STOKES, G. VERNON, Bowman House, Irthington, Brampton, Cumberland. A.R.B.A.
DRY-POINTS : *Otter Hunting,* 9¾ × 12¾ ; *The Trials* (*Greyhounds*), 9¾ × 12¾ ; *Poaching,* 8¼ × 11¼. Ed. 60, 4-5 gs. (Fine Art Society.)
STOREY, HAROLD, 42, Dundas Street, Glasgow. G.S.P.E.

STORY, MRS. ELIZABETH, 27c, Redcliffe Square, London, S.W.

STRANG, DAVID, 7, Hamilton Terrace, London, N.W.8.

STRANG, IAN, 7, Hamilton Terrace, St. John's Wood, London, N.W.8. A.R.E.

ETCHINGS: *The Cathedral, Segovia,* $10\frac{7}{8} \times 9\frac{1}{4}$; *The Alcazar Toledo,* $10\frac{7}{8} \times 8\frac{1}{4}$; *Evening, Sussex,* $7 \times 11\frac{7}{8}$; *Fitzroy Street,* $9\frac{7}{8} \times 12\frac{3}{8}$; *Place St. André des Arts,* $7\frac{3}{8} \times 9\frac{3}{8}$; *Street in Montmartre,* $8\frac{3}{8} \times 10\frac{7}{8}$; *Place du Pont Neuf,* $7\frac{7}{8} \times 11\frac{3}{8}$; *The Almonry, Evesham,* $6\frac{7}{8} \times 10\frac{3}{8}$. (Reid & Lefèvre.)

STUDD, LEONARD, 21, Limerston Street, Chelsea, London, S.W.10.

SULLIVAN, EDMUND J., 18, Hill Road, St. John's Wood, London, N.W.8. A.R.W.S., A.R.E.

ETCHINGS: *Cuisine Normande* (*M. R. Brunet*), 10 × 7; *Stronghold of Robert the Devil, Normandy,* $7\frac{7}{8} \times 10\frac{3}{8}$; *La grosse Horloge,* $10\frac{1}{2} \times 7\frac{7}{8}$, ed. 60, 5 gs.; *George Bernard Shaw, Esq.,* $10\frac{1}{2} \times 7\frac{7}{8}$, ed. 60; *Sir St. Clair Thomson, M.D., F.R.C.P., F.R.C.S.,* $10 \times 7\frac{3}{4}$.

SUTHERLAND, GRAHAM, White House, Farningham, Kent. A.R.E.

ETCHING: *Hanger Hill,* $5\frac{1}{2} \times 5$, ed. 77, 4 gs. (Twenty-One Gallery.)

TALMAGE, ALGERNON, 22, Joubert Mansions, King's Road, London, S.W.3. R.A.

TANNER, ROBIN, Marlott, Frogwell, Chippenham.

ETCHINGS: *Christmas,* $13\frac{1}{4} \times 11$, ed. 50, 6 gs.; *Wiltshire Woodman,* $4\frac{5}{8} \times 5\frac{5}{8}$, ed. 50, 3 gs. (McDonald & Nicholson.)

TAYLOR, ARTHUR J., 101, St. Vincent Street, Glasgow.

TAYLOR, CHARLES W., 72, Ramuz Drive, Westcliff-on-Sea, Essex. A.R.E.

LINE ENGRAVING: *Tilbury Marsh,* $6\frac{3}{8} \times 8\frac{1}{2}$. LINE ENGRAVINGS WITH ETCHING: *Rye,* $6\frac{7}{8} \times 9$; *Through Rye,* $8\frac{1}{4} \times 6$. Ed. 55, 3 gs. (St. George's Gallery.)

TAYLOR, E. A., The Green Gate, Kirkcudbright, Scotland.

ETCHINGS: *The Enigma,* $7\frac{1}{2} \times 6$; *Where the Burn meets the Sea,* $6\frac{3}{4} \times 10$; *On the Sannox Road,* 8 × 10; (soft ground) *Shifting Sand,* 6 × 8. Ed. 50. (Wishart Brown, Glasgow.)

THOMPSON, HEBER, 92, Fellows Road, Hampstead, London, N.W3.. A.R.E.

DRY-POINT: *Pepita,* 10 × 7. ETCHINGS: *The Net Menders,* $7 \times 10\frac{1}{4}$; *La Vieille Marie,* 10 × 7; *St. Pol du Var,* $8\frac{15}{16} \times 12\frac{7}{8}$. Ed. 50, 3 gs. (Colnaghi.)

TILY, E., The Rowans, Elgin Road, Sutton, Surrey.

TODD, A. R., Middleton, 18, Cathcart Studios, Redcliffe Road, London, S.W.10. A.R.E.

DRY-POINTS: *Autumn Festival, Cornwall,* $10\frac{1}{8} \times 10\frac{1}{8}$, 5 gs.; *The Gypsy Basket Maker,* $7\frac{7}{8} \times 6\frac{1}{8}$; *A New String,* $6\frac{7}{8} \times 4\frac{5}{8}$, 4 gs. Ed. 60. (Connell.)

TREMEL, MISS MAY, 36, Riverview Gardens, Barnes, S.W.

ETCHINGS: *Early Morning on the Thames, Hammersmith,* $7 \times 12\frac{1}{2}$ *The Little Bridge, Linton, Yorkshire,* 6 × 11; *Wharfedale,* $6\frac{3}{4} \times 13$. 3 gs.

TUNNICLIFFE, C. F., 34, Nicholson Avenue, Hurdsfield, Macclesfield. A.R.E.

ETCHINGS: *The Thief,* $5\frac{3}{4} \times 9$; *Mowing Machine,* $6\frac{1}{2} \times 9\frac{1}{4}$, 4 gs.; *Swing Bridge,* 8 × 11; *Singing Ploughman,* 8 × 11, 6 gs. (Dickins.)

TURNBULL, A. WATSON, 21, Sheen Road, Richmond, Surrey.

TURRELL, ARTHUR J., 128, Chatsworth Road, Willesden Green, London, N.W.

ETCHINGS: *St. Mark's, Venice,* 10 × 8; *Five Sisters Window, York Minster,* 15 × 8.

TUSHINGHAM, SIDNEY, 192, Cromwell Road, London, S.W.5.

DRY-POINTS: *Plaza de Corrillo, Salamanca,* $11\frac{1}{2} \times 9\frac{7}{8}$, 6 gs.; *Malaga,* $9\frac{3}{4} \times 13\frac{1}{4}$; *Waterloo Bridge,* $9\frac{1}{8} \times 13\frac{1}{8}$; *Canal di San Marco,* $8 \times 14\frac{1}{8}$; *Puerta del Folo; Zoo;* 5 gs. (Connell.)

UNDERWOOD, LEON, 12, Girdlers Road, London, W.6.

VAN SCHNELL, A., c/o Messrs. Jas. Connell & Sons, 47, Old Bond Street, London, W.1.

ETCHINGS: *St. Mary Somerset,* $16\frac{1}{8} \times 7\frac{7}{8}$, 4 gs.; *St. Dunstan's in the East,* $14\frac{3}{8} \times 5\frac{3}{8}$, 3 gs. Ed. 30. (Connell.)

WALCOT, WILLIAM, 29, Clifton Hill, London, N.W.8. R.E., F.R.I.B.A.

ETCHINGS AND DRY-POINT: *St. Mary-le-Strand,* $6\frac{3}{4} \times 11\frac{7}{8}$, 6 gs.; ed. 75; *Anthony,* $19\frac{1}{2} \times 23\frac{1}{2}$, 15 gs., ed. 50; *Air Street,* $29\frac{1}{2} \times 21\frac{1}{2}$, 15 gs., ed. 30. (Fine Art Society.)

WALKER, ALEXANDER, c/o Twenty-One Gallery, Mill Street, London, W.1.

DRY-POINT: *Windswept Firs,* 5 × 6, ed. 4, 2 gs. ETCHINGS: *Iredale Place,* $3\frac{1}{2} \times 4\frac{1}{2}$;

Sudbury Castle, 5 × 6; *Tewes Cottage*, 5 × 6; *The Meadow*, 3 × 4½; *The Wheatsack*, 5 × 6; *Corner of the Guildhall, Thaxted*, 6½ × 5½; *The Bye Road*, 5½ × 6½; *An Essex Homestead*, 5½ × 6½; *A Summer Evening*, 5½ × 6½; *Essex*, 5½ × 6¼; *Feeding Time*, 5¼ × 6¼. Ed. 35, 1½-2 gs. (Twenty-One Gallery.)

WALKER, B. EYRE, Gillbank, Hawkshead, Ambleside. A.R.E., S.G.A.
AQUATINTED ETCHINGS: *Midsummer Night, Loch Lomond*, 8¼ × 13¾, 3 gs.; *Ben Venue*, 10¾ × 15¾, 4 gs. (Connell.)

WALKER, WILLIAM, Garthwood, Callender, Perthshire. A.R.E.

WARD, LESLIE MOFFAT, 22, Grant's Avenue, Bournemouth. A.R.E., S.G.A.

WARLOW, H. GORDON, Weybridge Road, Weybridge. A.R.E., A.R.I.B.A.
ETCHINGS: *Christchurch Priory*, ed. 50; *Notre Dame de Rouen; Notre Dame de Caudebec*. Ed. 100, 5 gs. (Greatorex.)

WASHINGTON, WILLIAM, Temple's Orchard, Crown Hill, Upper Norwood, London, S.E.
LINE ENGRAVINGS: *La Rochelle*, 10⅞ × 14½; *Tour St. Nicholas, La Rochelle*, 10⅞ × 13 3/16. Ed. 85, 5 gs. (Colnaghi.)

WATERSON, DAVID, Bridgend House, Brechin, Scotland. R.E.

WATSON, GEOFFREY, c/o Fine Art Society, 148, New Bond Street, London, W.1.
DRY-POINTS: *Night Birds*, 8 × 11; *Fairey III*, 9⅞ × 13⅜; *Air Liner Landing*, 7⅜ × 9⅜; *D.H. Moth*, 10⅜ × 12⅞; *Supermarine S.5*, 8 7/16 × 11⅞. Ed. 50, 4 gs. (Fine Art Society.)

WEBB, JOSEPH, 125, Fielding Road, Bedford Park, London, W.
ETCHINGS: *Rat Barn*, 7⅛ × 12⅛, ed. 50, 6½ gs.; *Chepstow*, 9½ × 16¼; *Chepstow from the Cliff*, 12⅛ × 16⅛.

WEBSTER, HERMAN A. (*see* American list).

WEDGWOOD, GEOFFREY H., 16, Ennismore Road, Stanley, Liverpool. A.R.E., C.S.E.
ETCHING AND DRY-POINT: *Trottoria Gatti, Rome*, 7 × 7⅝. LINE ENGRAVING AND DRY-POINT: *Fishmarket, Naples*, 8⅝ × 9⅜, ed. 60. LINE ENGRAVINGS AND ETCHING: *S. Lorenzo, Naples*, 10½ × 7½; *Little Piazza, Rome*, 8¼ × 5¼. (Fine Art Society.)

WHALEY, HAROLD, 3, Moorland Avenue, Baildon, Shipley, Yorks.

WHEATLEY, JOHN, 1, Vale Avenue, Chelsea, London, S.W.3. A.R.E., N.E.A.

WHEATLEY, MAURICE, 18, Torrington Park, Finchley, N.

WHEELER, MISS VERA K., 38, Birch Grove, Acton, W.

WHITEHEAD, MISS LILIAN, 26, Stanhope Road, London, N.6. A.R.E.

WHITHAM, MRS. SYLVIA MILLS, Cherryford-in-Martinhoe, Parracombe, Barnstaple.

WHITING, FREDERIC, 1, Logan Studios, Logan Place, London, W.8. R.I.

WHYDALE, E. HERBERT, "Wayside," Royston, Herts. A.R.E., S.G.A.

WILKINSON, SIR NEVILE R., C.V.O., 6, Duchess Street, London, W.1. A.R.E.

WILKINSON, NORMAN, End House, Sheldon Avenue, London, N.6. R.I.

WILLIAMS, MISS JUDITH, Farley Lynches, Luton, Beds.

WILLIS, FRANK, Sunnycliff, Faversham Road, Whitstable. A.R.E.

WILLOUGHBY, MISS ESTHER, 26, Lorn Road, London, S.W.9. A.R.C.A.
AQUATINT: *Westminster*, 7¾ × 13. DRY-POINTS: *Dorchester House*, 4½ × 5¾, 1½ gs.; *Essex Stairs, Strand*, 10 × 7½; *St. Ethelburga's Church, Bishopsgate*, 12 × 7¾; *Lincoln's Inn Hall*, 10¾ × 9; *Cannon St. from the Thames*, 7½ × 12½, 3 gs. Ed. 100.

WILSON, ELI MARSDEN, 9, Faraday Road, Acton, London, W.3. A.R.E.

WILSON, STANLEY R., 33, Strand, London, W.C.2.
DRY-POINT AND STIPPLE: *Summer*, 17 × 14. ETCHINGS: *Corbett's Boathouse, Greenwich*, and *Smuggler's Chapel, Greenwich*, 15⅞ × 12⅜, ed. 35, 6 gs.; *The Lion, Cherry Gardens*, 13 15/16 × 9 1/16, ed. 35, 5 gs.; *Syrens*, 14 15/16 × 10, ed. 30, 5 gs.; *Before the Wind*, 6 × 8 15/16; *Beating up Thames*, 8⅞ × 5⅞; *The Dam*, 5 15/16 × 8 15/16.

WOOLLARD, MISS DOROTHY, 51, Queen Alexandra Mansions, Judd Street, London, W.C.1. R.E., S.G.A.

WRIGHT, JOHN, 21a, West Cromwell Road, London, S.W.5. R.E.

WYLLIE, W. L., Tower House, Tower Street, Portsmouth. R.A., R.E.

AMERICA.

ADDAMS, CLIFFORD, 64, Washington Square, New York. B.S.E., C.S.E., President, P.S.E.

ETCHINGS : *The Miser,* 8 × 10, ed. 100, $30,00; *Self-Portrait,* 8 × 10, ed. 100, $30.00; *The Corner House,* 8 × 10, ed. 100, $30.00; *Little Shops, N.Y.C.,* 3 × 5, ed. 100, $30.00; *Van Buren Demolition,* 3½ × 6, ed. 100, $30.00; *Fourteenth Street,* 4 × 5, ed. 30, $30.00; *Harbour Scene,* 3 × 5, ed. 100, $30.00; *Gondolieri,* 12 × 15, ed. 100, $50.00. (Kleeman.)

ARMS, JOHN TAYLOR, "Mill Stones," Greenfield Hill, Fairfield, Connecticut. B.S.E., C.S.E., C.P.M., P.S.E., etc.

ETCHINGS : *St. Germain l'Auxerrois,* 9⅞ × 4⅞ (private plate for associate members, C.S.E.); *From the Tower, Bayeux,* 5½ × 3 (private plate); *Lescure, Une Tour des Ramparts,* 6½ × 4 (private plate for "The Architectural Forum"); *Gothic Glory, Sens Cathedral,* Second State, 15 3/16 × 9⅛, ed. 100; *Notre Dame de Laon,* Third State, 13⅞ × 9⅜, ed. 100; *Cathedral of St. Cyr and Sainte Julitta, Nevers,* 13 × 5⅝, ed. 100; *A Devil of Notre Dame,* Second State, 8 × 5½ (private plate for de luxe ed. of "Churches of France" by Dorothy Noyes Arms). (Kennedy, New York; Marcel Guiot, Paris.)

ASHBROOK, PAUL, c/o Schwartz Galleries, 517, Madison Avenue, New York.

ETCHINGS : *Lobster Fisherman, France,* 6⅞ × 9¾, $18.00; *Triste Mexico,* 8¾ × 5⅞, $20.00; *Tired Mexico,* 7¼ × 10⅛, $20.00; *Old Ship Owner, France,* 6½ × 8¾, $20.00. (Schwartz.)

AUERBACH-LEVY, WILLIAM, 46, Washington Square South, New York. C.S.E.

BACON, MISS PEGGY, Cross River, New York.

DRY-POINTS : *Greed,* 5¼ × 8⅞, $20.00; *Vanity,* 6 × 7⅛, $20.00; *Congenial Scene,* 8⅞ × 11⅞, $25.00. (Weyhe.)

BARTON, LOREN MISS, 3840, Wilshire Boulevard, Los Angeles, California. C.S.E., C.P.M.

BEAL, GIFFORD, c/o Frederick Keppel & Co., 15, East 57th Street, New York.

DRY-POINTS : *Polly,* 11⅞ × 9, $30.00 (Kraushaar); *Circus Parade,* 7⅞ × 9⅞, $30.00. Eds. 100. (Keppel.)

BEAL, REYNOLDS, c/o Frederick Keppel & Co., 15, East 57th Street, New York.

DRY-POINTS : *Schooner at Sea,* 7¼ × 10¾, $18.00; *Entering Rockport,* 8¼ × 11⅞, $20.00; *The Gill Netter,* 8⅜ × 11⅞, $20.00; *Bridgeport Oyster Sloops,* 8⅞ × 11⅞, $18.00. Eds. 100. (Keppel.)

BENSON, FRANK W., 14, Chestnut Street, Salem, Massachusetts. B.S.E., C.S.E., Cleveland Print Club.

ETCHINGS : *Rising Geese,* $125.00. (George E. Gage, Cleveland, Ohio.)

BENSON, JOHN P., c/o Kennedy & Co., 785, Fifth Avenue, New York.

ETCHING : *Calm Harbor,* $18.00 (Kennedy).

BERDANIER, PAUL, c/o Francis H. Robertson, Westport, Connecticut.

ETCHINGS : *Fishing Fleet; James Slip; Under Manhattan Bridge; The Derelict; Colossi of the East River.* (Robertson.)

BICKNELL, W. H. W., c/o Francis H. Robertson, Westport, Connecticut.

ETCHING : *The Clam Diggers,* 8⅞ × 6⅞. (Robertson.)

BISHOP, RICHARD E., Springbank Lane, Mt. Airy P.O., Philadelphia, Pennsylvania. C.S.E., P.S.E.

DRY-POINTS : *Siesta,* 6 × 8½, $36.00; *Getting Out,* 9 × 15, $60.00; *By the Santee River,* 10½ × 13½, $75.00; *On the Eastern Shore,* 11 × 15, $48.00; *His First Goose,* 10 × 11, $36.00. Eds. 50. (Sessler.)

BLONDHEIM, ADOLPHE, Provincetown, Massachusetts. C.S.E.

BOYD, FISKE, Washingtonville, New York.

ETCHINGS : *Ponte Vecchio,* 9 × 6, ed. 25; *Round Hill,* 6½ × 5, ed. 20; *Deserted Farm,* 6½ × 5, ed. 25, *Under the Tree,* 9 × 6, ed. 40.

BRADSHAW, G. A., c/o Francis H. Robertson, Westport, Connecticut.

ETCHINGS : *Exterior, Princeton Chapel,* 9¾ × 8, $15.00; *Interior, Princeton Chapel,*

$11\frac{3}{4} \times 8\frac{3}{4}$, $15.00; *Blair Arch*, $9\frac{1}{2} \times 7$; *Widener Library, Harvard*, 8×11, $15.00; *Linsley Hall, Yale*, $8\frac{1}{2} \times 7\frac{1}{2}$; *Newark*, $8\frac{1}{2} \times 12\frac{1}{2}$, $10.00; *Lincoln Park, Newark*, $7\frac{1}{2} \times 11\frac{1}{2}$, $10.00; *Bank Street, Newark*, $11\frac{1}{4} \times 7\frac{1}{2}$, $10.00; *Broad St. and Park Place, Newark*, $8\frac{1}{2} \times 11\frac{1}{2}$, $10.00; *Port Newark*, $8\frac{1}{2} \times 11\frac{1}{2}$, $10.00; *Harrison, N.J.*, $7\frac{5}{8} \times 11$, $10.00; *Elizabeth, N.J.*, $7\frac{7}{8} \times 10\frac{1}{2}$, $10.00; *In the Jersey Hills*, 7×10, $10.00; *The Foundry*, $11 \times 8\frac{1}{2}$, $10.00; *The Boiler Room*, $10\frac{1}{2} \times 8\frac{1}{2}$, $10.00; *The Fender Press*, $11\frac{1}{2} \times 8\frac{1}{2}$, $10.00; *State and Warren Sts., Trenton*, 8×11, $10.00; *Municipal Building, Trenton*, 10×9, $10.00; *Central High School, Trenton*, $10\frac{1}{2} \times 7\frac{1}{2}$, $10.00. (Robertson.)

BROWN, BENJAMIN C., 120, North El Molino Avenue, Pasadena, California. C.P.M.

BROWN, HOWELL C., 120, North El Molino Avenue, Pasadena, California. C.P.M., B.S.E., C.S.E.

BROWN, PAUL, c/o Robertson-Deschamps Company, 415, Madison Avenue, New York.
DRY-POINTS: *Meadowbrook Hunt Cup*, 1928, 7×11, ed. 50, $20.00; *The Ruabon Water*, 7×11, ed. 46, $20.00; *Grand National*, 1929 (Plate 1), 9×14, ed. 50, $20.00; *Triple Bar*, 7×11, ed. 21, $18.00; *The Birch Covert*, $6\frac{1}{2} \times 11$, ed. 50, $20.00; *Mallet, Mallet*, $7 \times 8\frac{1}{2}$, ed. 50, $18.00; *Flying Feet*, 6×16, ed. 50, $20.00; *The Stretch, now ride*, 6×11, ed. 50, $20.00. (Robertson-Deschamps.)

BURR, GEORGE ELBERT, 70, West Lynwood Street, Phoenix, Arizona. B.S.E., C.S.E., C.P.M.

BUTLER, ANDREW R., 114, East 90th Street, New York.
ETCHINGS: *The Locomotive*, $7\frac{7}{8} \times 10\frac{7}{8}$; *Farm House and Garden*, $7\frac{7}{8} \times 9\frac{7}{8}$. Eds. 100. Each, $18.00. (Keppel.)

CHAMBERLAIN, SAMUEL, c/o Guaranty Trust Co., 4, Place de la Concorde, Paris, France.
DRY-POINTS: *The Harness Shop*, 5×6, $15.00; *Cour du Marché, Bruges*, $9 \times 6\frac{3}{8}$, $24.00; *Cathedral, Salamanca*, $10\frac{1}{2} \times 6\frac{3}{4}$, $30.00; *L'hôpital St. Jean, Bruges*, $8 \times 8\frac{3}{4}$, $24.00. Eds. 100. (Goodspeed's, Boston; Dunthorne, London.)

CLARK, ROLAND, c/o Schwartz Galleries, 517, Madison Avenue, New York.
ETCHINGS: *A Flock of Canvas Backs*, $14\frac{3}{4} \times 11\frac{3}{4}$, $48.00; *Alighting Black Duck*, $6\frac{7}{8} \times 4\frac{7}{8}$, $20.00; *Canvas Back Drake*, $14\frac{3}{4} \times 11\frac{3}{4}$, $60.00; *Evening Flight*, $11\frac{3}{4} \times 14\frac{3}{4}$, $48.00; *Restless Water*, $9\frac{7}{8} \times 13\frac{3}{4}$, $48.00; *Over the Marsh*, $6\frac{7}{8} \times 4\frac{7}{8}$. (Schwartz, New York; Reid & Lefèvre, London.)

CLEMENTS, MISS GABRIELLE DE V., "The Thickets," Lanesville, Gloucester, Massachusetts. C.S.E.

CONSTANT, GEORGE, c/o Mr. E. Weyhe, 794, Lexington Avenue, New York.

COOK, HOWARD, c/o E. Weyhe, 794, Lexington Avenue, New York.
DRY-POINT: *The Valley*, $11\frac{3}{4} \times 9\frac{3}{4}$, $20.00. (Weyhe.)

COULTER, MISS MARY J., Montecito Inn, Santa Barbara, California. C.P.M.

CROSMAN, MISS ROSE, 1379, East 57th Street, Chicago, Illinois. C.S.E.

DAMIANAKES, MISS CLEON, 11, West 52nd Street, New York.
ETCHINGS: *Fandango; Persephone.*

DANIEL, LEWIS C., c/o Kennedy & Co., 785, Fifth Avenue, New York.
DRY-POINT: *The Mountaineer*, ed. 50, $18.00 (Kennedy).

DEHMANN, KARL, 2139, Glebe Avenue, New York.
ETCHINGS: *View from East River*, $30.00; *An Arch of Pont Neuf, Paris*, $18.00; *Rio, Venice*, $18.00. Eds. 75. (United Arts and Crafts.)

DENISON, HAROLD, c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING: *Another Day*, ed. 75, $22.00.

DENNIS, MORGAN, c/o Francis H. Robertson, Westport, Connecticut.
DRY-POINTS: *Yes, Sir, That's My Baby*, 5×7, $12.00; *Harlequin*, 5×7, $12.00; *The Best of the Breed*, 5×7, $12.00; *What's Up*, 5×7, $12.00; *Mandarin*, 5×7, $12.00. (Robertson.)

DETWILLER, FREDERICK K., Carnegie Hall, New York. B.S.E., C.S.E., P.S.E.
AQUATINT: *Hudson River Bridge, Nov.* 17, 1928, ed. 50, $100.00. (Weyhe, New York; Doll & Richards, Boston.)

DOMBROWSKI, CARL, c/o New York Graphic Society, 109, West 57th Street, New York.
DRY-POINT: *Russian Wolfhounds*, $25.00. (N.Y. Graphic Society.)

DOOLITTLE, H. L., 1520, Rose Villa Street, Pasadena, California. B.S.E., C.S.E., C.P.M.
DRY-POINTS : *Cathedral Rocks, Yosemite,* 9 × 10, $15.00; *From Glacier Point, Yosemite,* 9 × 12, $15.00; *Red Rock Canyon,* 7½ × 10, $15.00. Eds. 50.

DOUGLAS, MISS LUCILLE, 489, Park Avenue, New York. C.S.E., Calif. S.E., etc.

DRURY, WILLIAM H., Paradise Road, Newport, Rhode Island.
DRY-POINT : *Trade Winds,* $18.00. (Kennedy.)

DU PEYRON, F. A., c/o Harlow, McDonald & Company, 667, Fifth Avenue, New York.
ETCHING : *Fishing Haunts,* No. 1, Minnesota. (Harlow, McDonald.)

EBY, KERR, " Driftway," Westport, Connecticut. B.S.E.
DRY-POINT : *Goin' Home,* 11⅛ × 7. ETCHINGS : *The Driftway,* 8⅜ × 14⅛; *The Family,* 5⅛ × 7; *Mist on the Agawa,* 10⅛ × 11⅞; *Open Action,* 7⅛ × 15⅛; *Rye Marshes,* 7 × 13¾; *The Sardine Fleet,* 8½ × 13⅝; *Scout Planes at Dawn,* 13 × 9; *Surf Fishing,* 7⅜ × 15⅛. Eds. 90. (Keppel, New York; Colnaghi, London.)

FITSCH, EUGENE C., Lyme, Connecticut.
AQUATINTS : *The Song,* 6⅜ × 7⅞, ed. 15, $15.00; *Burlesque,* 7⅞ × 9⅝, ed. 15, $12.00.
DRY-POINTS : *The Band Concert,* 6 × 8, ed. 15, $12.00; *Nude,* 6¾ × 5⅞, ed. 15, $10.00; *Resting Nude,* 7⅞ × 11⅞, ed. 15, $15.00; *Follies Rehearsal,* 6 × 8¾, ed. 15, $10.00; *The Poet,* 7⅛ × 9⅞, ed. 15, $12.00; *Old Man,* 6⅛ × 7⅞, ed. 15, $12.50.
ETCHINGS : *Minetta Lane,* 10 × 6¾, ed. 28, $12.00. ETCHING AND AQUATINT : *Approaching Storm,* 5⅞ × 7¾, ed. 15, $10.00. (Weyhe.)

GAG, MISS WANDA, c/o E. Weyhe, 794, Lexington Avenue, New York City.

GALLAGHER, SEARS, 755, Boylston Street, Boston, Massachusetts. B.S.E., C.S.E.
DRY-POINTS : *Winter, New England,* 9 × 13, $30.00; *Old Whaling, Captain,* 6 × 9, $25.00. Eds. 100. ETCHINGS : *Early Morning,* 9 × 13, $30.00; *The Harbor,* 9 × 13, $30.00; *Lobsterman,* 9 × 13, $30.00; *Coast Guard,* 7 × 9, $25.00.

GANSO, EMIL, c/o E. Weyhe, 794, Lexington Avenue, New York.
AQUATINTS : *Halberstadt,* 10 × 7, $15.00; *Summer Night, Central Park,* 9¼ × 11¾. $15.00. (Weyhe.)

GARDINER, FREDERICK M., 812, Hale Street, Beverly, Massachusetts. (The Print Corner.)

GEERLINGS, GERALD K., c/o Kennedy & Co., 785, Fifth Avenue, New York.
DRY-POINTS : *East Fiftieth Street, New York City,* 8 × 5½; *Olympus,* 9 × 5⅞; *The Arena,* 8 × 5; *Cathédrale Naturelle,* 5½ × 10. ETCHINGS : *The Rising Generation,* 9¼ × 7, $35.00 (Kennedy); *Stalagmites—Sun,* 3⅜ × 6¾; *Stalagmites—Rain,* 3⅜ × 6¾; *The Big Parade,* 5⅛ × 10⅞. AQUATINTED ETCHINGS : *Black Magic,* 11¾ × 6¾; *Katinka and Vologdna,* 9⅝ × 7⅞. SOFT-GROUND ETCHING : *Inland Islands,* 6⅜ × 11¼.

GIDDENS, PHILIP H., 7, Macdougal Alley, New York. B.S.E., C.S.E.
ETCHINGS : *The Little Port Ragusa,* 9⅛ × 11¾; *The Narenta Bridge, Mostar,* 9⅛ × 12⅝; *A Minaret in Sarajevo,* 5½ × 10; *Piazza del Signore, Spolato.*

GOLDTHWAITE, MISS ANNE, 112, East 10th Street, New York.
DRY-POINTS : *Herd of Deer; Cow and Calf.* ETCHINGS : *Two Soldiers; Pierrot and Columbine.*

GRANT, GORDON, c/o Francis H. Robertson, Westport, Connecticut.
ETCHINGS : *Rock Fisherman; Sun Flowers,* $20.00. (Robertson.)

GROLL, ALBERT L., c/o F. Denks, Inc., 153, West 57th Street, New York.
ETCHINGS : *Inscription Rock, New Mexco,* $30.00; *Giant Cactus, Arizona,* $30.00; *Superstition Mountains, Arizona,* $30.00; *Bit of the Grand Canyon, Arizona,* $30.00; *The Temples of New Mexico,* $30.00; *Chedral Rock; Ship Rock, New Mexico.* Eds. 100. (Denks.)

GROSSMAN, ELIAS M., 150, Columbia Heights, Brooklyn, New York. B.S.E.
DRY-POINTS : *Judge Samuel Greenbaum,* 9 × 10½, ed. 50, $100.00 (N.Y. Graphic Society); *Felix,* 8 × 10, ed. 25, $50.00; *Berthold,* 8 × 10, ed. 25, $50.00; *A Venetian Gondolier,* 2½ × 3½, ed. 20, $20.00.

HALL, ARTHUR W., Box 55, Howard, Kansas. C.P.M.
DRY-POINTS : *Uncle Ike Bell,* $15.00; *Edge of Antibes,* ed. 75, $15.00; *" La rue Obscure,"* ed. 50, $15.00; *Sheepfold,* ed. 100, $10.00. (Goodspeed's.)

HALL, FREDERICK G., 132, Riverway, Boston, Massachusetts. B.S.E., C.S.E. Philadelphia Print Club.

ETCHING : *Gateway-Rotterdam,* 11 × 13½, ed. 75, $30.00. (Doll & Richards.)

HANDFORTH, THOMAS, c/o The Print Corner, Hingham Center, Massachusetts. B.S.E.
ETCHINGS : *The Mountain Road,* ed. 75, $15.00; *Promenade No. 2,* ed. 50, $20.00.
ETCHING AND AQUATINT : *Black Eros,* ed. 50, $25.00. DRY-POINT : *The Barber Shop,* ed. 35, $25.00. (The Print Corner.)

HANSEN, ARMIN, Box 255, Monterey, California. California P.S.

HART, CHARLES O. ("Pop"), Coytesville, New Jersey. B.S.E., C.S.E., etc.

HASSAM, CHILDE, 130, West 57th Street, New York. Member, Nat. Acad. of Design, Assoc. Soc. Nat. des Beaux Arts, Paris.
ETCHINGS : *Big Horse Chestnut, Easthampton,* 8⅞ × 11⅞, $120.00; *Old Dominie House, Easthampton,* 8⅞ × 11⅞, $75.00; *Spring in Annapolis,* 8⅞ × 11⅞, $120.00; *Chase House, Annapolis,* 7 × 8⅜, $75.00. Eds. 100. (Keppel.)

HAUPERS, C., c/o Kennedy & Co., 785, Fifth Avenue, New York.
SOFT-GROUND ETCHING : *From the Gallery,* ed. 10, $15.00. (Kennedy.)

HEIL, CHARLES E., 43, Arborough Road, Roslindale, Massachusetts. B.S.E., C.S.E., C.P.M.

HEINTZELMAN, ARTHUR W., 20-22, Route de la Croix, Le Vesinet, Seine-et-Oise, France. B.S.E., C.S.E.
ETCHINGS : *L'Accordéoniste,* 5¼ × 6⅝, £5; *Type du Quartier Latin,* 3⅜ × 2⅝, £3. Eds. 100. (Colnaghi, London.)

HEWITT, EDWARD S., c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING : *The Harbor,* No. 3, $18.00. (Kennedy.)

HEYER, WILLIAM, 150, Columbia Heights, Brooklyn, New York. B.S.E., C.S.E.
ETCHINGS : *Piazza San Zeno, Verona,* 7½ × 4⅞, ed. 30, $16.00; *A Corner of Innsbruck,* 4¾ × 6⅝, ed. 25, $15.00; *Head of an Old Man,* 4⅞ × 4½, ed. 20, $15.00; *Church of S. Cosma and S. Damiano, Rome,* 12½ × 8⅜, ed. 28, $25.00.

HILL, Miss S. B., 135, East 66th Street, New York.

HOFFMAN, GUSTAVE ADOLPH, Rochville, Connecticut.

HOPPER, EDWARD, 3, Washington Square North, New York.
ETCHING : *The Catboat,* $25.00. (Kennedy.)

HORNBY, LESTER G., 41, Pinckney Street, Boston, Massachusetts. C.S.E.

HOSFORD, H. LINDLEY, 781, Goodrich Avenue, St. Paul, Minnesota.
ETCHING : *On the St. Croix,* ed. 25, $18.00 (Kennedy).

HUNTOON, Miss MARY, c/o E. Weyhe, 794, Lexington Avenue, New York.
ETCHING : *Momus,* 7 × 9, $10.00. (Weyhe.)

HURLEY, E. R., 2112, St. James Avenue, Cincinnati, Ohio.
AQUATINT : *St. Michael's in the Snow,* $15.00.

HUTTY, ALFRED, Woodstock, New York. S.G.A., B.S.E., C.S.E., C.P.M.
DRY-POINTS : *In an Old Orchard,* 8¾ × 7⅝, ed. 20, $50.00; *Young Blacks,* 8½ × 8½, ed. 20, $50.00; *Sea Island Trees,* 10⅜ × 8⅜, ed. 20, $50.00; *Windblown Pines,* 10⅛ × 11⅝, ed. 20, $70.00 (Kennedy); *Old Beeches,* 9 × 7⅝, ed. 20, $50.00; *Sublimity* 9 × 7½, ed. 20, $50.00; *Survival,* 8 × 7⅜, ed. 20, $50.00. (Grafton Collection.)
ETCHING : *Cabbage Row,* 9¾ × 7, ed. 75, $16.00.

IVES, NEIL, c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING : *Barn and Poplars,* $15.00. (Kennedy.)

JACQUES, Miss BERTHA E., 4316, Greenwood Avenue, Chicago, Illinois. Secretary C.S.E.

KAPPEL, PHILIP, 500, Fifth Avenue, New York. C.S.E., P.S.E., etc.
DRY-POINTS : *Cartagena, Colombia, S.A.,* $28.00; *Bound for Haiti,* $25.00; *Off for Market, Cartagena, S.A.; A Visitor to Saint Marc,* $28.00; *Cotton For Market, Aux Cayes, Haiti,* $18.00; *The Lone Eagle over Haiti,* $28.00; *Approaching Cartagena, S.A.; Coffee Boatmen at Aux Cayes, Haiti; Lighters at Gonaives, Haiti,* $25.00. (Schwartz, New York; Reid & Lefèvre, London.)

KAROLY, ANDREW, c/o Schwartz Galleries, 517, Madison Avenue, New York.
ETCHINGS : *Floor, New York Stock Exchange,* 11 × 14½, $24.00; *Broad and Wall Streets,* 14⅜ × 10⅞, $24.00; *Waldorf-Astoria,* 13 × 10⅝, $18.00. (Schwartz.)

KEELER, CHARLES B., Box 278, Glendora, California. C.S.E., C.P.M.
AQUATINTS : *In the Street of Life and Death, Segovia,* 9½ × 12, ed. 75, $20.00; *Cogollos-Vega,* 11½ × 15, ed. 75, $20.00.

KINNEY, TROY, R.F.D., 1, Falls Village, Connecticut.
ETCHINGS : *Doris Niles,* $30.00; *Rehearsal,* $30.00. (Kennedy.)

KIRKBRIDE, VERNON T., c/o Francis H. Robertson, Westport, Connecticut.
ETCHINGS : *Two Little Girls,* 9⅜ × 8¼, $15.00; *Ring-Around,* 9¾ × 8, $15.00; *Winter,* 7¾ × 6⅞, $12.00; *A Sunny Shower,* 8 × 9¾, $15.00. (Robertson.)

KIRMSE, MISS MARGUERITE, 231, East 48th Street, New York. P.S.E.
DRY-POINTS : *So Bad,* 5¼ × 7¾, $15.00; *All to the Good,* 10¾ × 6½, $24.00; *The Reception Committee,* 8⅞ × 6½, $30.00; *At your Service,* 7¾ × 9⅝, $21.00; *Strange Gods,* 7¾ × 9¾, $24.00; *Over the Top,* 7¾ × 5, $18.00; *Tar Baby,* 4 × 5⅜, $12.00; *Gaen Awa,* 9⅜ × 6¾, $24.00; *The Milky Way,* 8¾ × 6¼, $24.00; *The Age of Innocence,* 9¼ × 6¼, $15.00; *Scat,* 10¼ × 6¼, $21.00; *The Judgment of Paris,* 12 × 7¾, $30.00; *Up for Inspection,* 5¾ × 7¾, $18.00. (Harlow, McDonald.)

KLEIBER, HANS, c/o Goodspeed's Book Shop, 7, Ashburton Place, Boston, Massachusetts.
ETCHINGS : *Geese Crossing Wyoming,* $30.00; *The Log Book,* $25.00; *Starting on the Hunt,* $20.00. (Goodspeed's.)

KNAP, J. D., c/o Francis H. Robertson, Westport, Connecticut.
ETCHINGS : *Dropping Down,* 9 × 10, $24.00; *Marsh Pools,* 11 × 7, $24.00; *Scaling,* 12 × 7, $24.00; *Rice Flats,* 11 × 7, $24.00; *Three Mallards,* 10 × 8, $24.00. (Robertson.)

KUHLER, OTTO, c/o Schwartz Galleries, 517, Madison Avenue, New York.
ETCHINGS : *Cargo Carrier,* 10⅞ × 13⅜, $36.00; *Steel Castles,* 15⅜ × 16¾, $48.00; *Valley of Work,* 12½ × 15⅝, $48.00. Eds. 75. (Schwartz, New York; Reid & Lefèvre, London.)

LAHEY, RICHARD, c/o Frederick Keppel & Co., 15, East 57th Street, New York.
ETCHINGS : *Subway Workers,* 6 × 7⅞, $10.00; *Outskirts of Paris,* 7¼ × 9¾, $15.00; *Down by the River,* No. 3, 6⅛ × 9⅞, $15.00. Eds. 100. (Keppel.)

LANDECK, ARMIN, c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING : *Parthenon No.* 1, $15.00.

LEVER, HAYLEY, 10, East 53rd Street, New York.
ETCHINGS : *Douarnenez,* 6⅞ × 9⅞, $25.00; *Gloucester, Mass.,* $25.00. Eds. 100. (Kennedy.)

LEVY, MISS BEATRICE S., The Cordon, Fine Arts Building, 410, South Michigan Avenue, Chicago, Illinois. C.S.E.
DRY-POINTS : *Congo Gods,* 5½ × 8, ed. 15, $10.00; *Negro Mask and Fetish,* 5 × 7, ed. 10, $10.00; *Negro Mask with Ibis,* 7 × 10, $12.00; *African Idol,* 5 × 8, ed. 20, $10.00. ETCHINGS : *Road to Corte,* 9 × 10, ed. 50, $15.00; *Cassis,* 5½ × 8, ed. 50, $10.00.

LEWIS, MARTIN, c/o Kennedy & Company, 785, Fifth Avenue, New York.
DRY-POINTS : *Building a Babylon,* 12⅞ × 7⅞, $36.00; *Showers on the Bay, Japan,* 7¾ × 11¾, $20.00; *Rain on Murray Hill,* 7⅞ × 11⅞, $30.00; *Relics,* 11⅞ × 9⅞, $150.00; *Ice Cream Cones,* 9¼ × 14½, $30.00; *Fifth Avenue Bridge,* 9⅞ × 11⅞, $100.00. ETCHING : *Under the Street Lamp,* 14⅞ × 9½, $25.00. Eds. 100. (Kennedy.)

LITTLE, PHILIP, 10, Chestnut Street, Salem, Massachusetts. B.S.E., C.S.E.
DRY-POINTS : *Opening of the Season,* $30.00; *A Six-pound Bass,* $25.00; *U.S.S. Saratoga,* $40.00. Eds. 50.

LOGAN, ROBERT, c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING : *Harvard Hall, Cambridge,* ed. 125, $36.00 (Kennedy).

LOWELL, NAT, 21, Gray Street, Bogota, New Jersey.

LOWENGRUND, MISS MARGARET (Mrs. Joseph Lilly), 19, East 59th Street, New York. P.S.E.
ETCHINGS : *The Bridges,* 8⅜ × 10¼, ed. 75, $24.00; *Newcomers, Coenties Slip,* 8⅜ × 10¼, ed. 75, $24.00; *Liberty* 8⅛ × 8⅛, ed. 75, $20.00; *The Plaza,* 8⅜ × 10¼, ed. 25, $20.00; *Downtown,* 6 × 8½, ed. 75, $20.00; *New York Life,* 10 × 12, ed. 50, $24.00; *Hudson Bridge in Construction,* 9 × 16, ed. 75, $30.00. (Kleeman.)

LUCIONI, LUIGI, 64, Washington Square South, New York. B.S.E.

LUQUIENS, H. N., c/o Kennedy & Co., 785, Fifth Avenue, New York.

MACLAUGHLAN, DONALD SHAW, c/o Albert Roullier Art Galleries, 410, South Michigan

Boulevard, Chicago, Illinois. Soc. Nat. des. Beaux Arts. (Rouillier, Chicago; Harlow, McDonald, New York.)

MacLeod, A. S., 3011, Holei Street, Honolulu, Hawaii. Calif. S.E.
ETCHINGS : *Reef Fisherman of Hawaii; Sunday on the Ala Moana; Chinese Gateway—Honolulu; Keikekane in the Sugar Cane; Hale Haumeau,* $15.00; *At Ramboucourt—*1918; *The Archway, Broussey,* 1915, $15.00.

Mairs, Miss Clara, c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING : *Ponies at Circus,* ed. 20, $10.00. (Kennedy.)

Malone, Robert James, c/o Schwartz Galleries, 517, Madison Avenue, New York.
DRY-POINT : *Bull Rider,* $8\frac{7}{8} \times 6\frac{7}{8}$, $24.00. (Schwartz.)

Manuel, Miss Margaret, "Winwood," Lake Grove, Long Island, New York. B.S.E. (Milch.)

Marcus, Peter, c/o Kennedy & Co., 785, Fifth Avenue, New York.
DRY-POINT : *Witch Wood,* $30.00. (Kennedy.)

Merrill, Miss Katherine, c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING : *A Street in Charleston,* $15.00; *Porgy's Wharf,* $15.00. (Kennedy.)

Meyerowitz, William, 39, West 67th Street, New York. B.S.E., C.S.E.
ETCHINGS : *Chapel Street,* $9\frac{7}{8} \times 8$, ed. 50, $30.00; *Prof. A. Einstein,* $7\frac{7}{8} \times 9\frac{7}{8}$, ed. 50, $30.00; *The Ballet Girl,* 12×9, ed. 50, $30.00; *Early Spring,* $12 \times 9\frac{7}{8}$, ed. 50, $30.00; *Portrait,* $7\frac{7}{8} \times 9\frac{7}{8}$, ed. 50, $25.00; *Self Portrait,* $9\frac{7}{8} \times 7\frac{7}{8}$, ed. 50, $30.00; *Mother And Child,* $7\frac{7}{8} \times 9\frac{7}{8}$, ed. 50, $24.00; *The Village,* $9\frac{7}{8} \times 7\frac{7}{8}$, ed. 50, $30.00; *Apples,* $7\frac{7}{8} \times 9\frac{7}{8}$, ed. 50, $24.00; *New York,* $9\frac{7}{8} \times 12$, ed. 50, $25.00. (Kleeman.)

Milhau, Miss Zella de, "Laffalot," Southampton, Long Island, New York. C.S.E., C.P.M.

Miller, Kenneth Hayes, c/o C. W. Kraushaar, 680, Fifth Avenue, New York.
ETCHING : *Interior,* $20.00.

Millier, Arthur, c/o Los Angeles Times, Los Angeles, California. C.P.M.
ETCHINGS : *Silver Lakes,* $20.00; *First and Los Angeles Streets, Night,* $15.00; *Our Lady Queen of the Angels,* $25.00. (Kennedy.)

Moorepark, Carton, c/o Mr. Howard Moorepark, 63, Fifth Avenue, New York; Chelsea Arts Club, London.
DRY-POINTS : *Irvin S. Cobb,* $11\frac{7}{8} \times 9$, $30.00 (Schwartz, New York); *Hard Hitter,* 15×9; *In and Out,* $10 \times 8\frac{7}{8}$; *Indian Tent Pegging,* $7\frac{1}{2} \times 9$; *Practice Polo,* II, $10 \times 8\frac{7}{8}$; *Rhythm,* $11 \times 7\frac{7}{8}$; *Windjammer,* $9 \times 11\frac{7}{8}$. Eds. 50. (Schwartz, New York; Reid & Lefèvre, London.)

Moran, Edward, c/o Schwartz Galleries, 517, Madison Avenue, New York.
ETCHINGS : *Shinnecock Hills,* $9\frac{7}{8} \times 7\frac{7}{8}$, $18.00; *Upper Road to Sag,* $8\frac{7}{8} \times 6\frac{7}{8}$, $15.00; *A Long Island Farm House,* $6\frac{7}{8} \times 10$, $18.00; *Hither Lane,* $6\frac{7}{8} \times 8\frac{7}{8}$, $15.00; *Nyack, L.I.,* $7\frac{7}{8} \times 9\frac{7}{8}$, $24.00. Eds. 100. (Schwartz, New York; Reid & Lefèvre, London.)

Niles, Miss Rosamond, c/o Francis H. Robertson, Westport, Connecticut.
ETCHINGS : *Wall Street; Skyline from Governor's Island.* (Robertson.)

Nisbet, Robert, c/o Kennedy & Co., 785, Fifth Avenue, New York.
DRY-POINT : *Singing River,* $100.00. (Kennedy.)

Nordfeldt, Bror J. O., Santa Fe, New Mexico. B.S.E., C.S.E., P.S.E.
ETCHING : *Acaquia Madre,* ed. 50, $20.00.

O'Connor, Henry, 6, East 15th Street, New York.

Olshausen-Schonberger, Kathe (Baroness Dombrowski), c/o New York Graphic Society, 109-13, West 57th Street, New York.
DRY-POINTS : *The Polo Match,* $25.00; *The Winning Stroke,* $25.00; *Polo Players,* $25.00. (N.Y. Graphic Society.)

Orr, Louis, 5, rue Mazarin, Paris, France.
ETCHING : *Granada.* (Robertson.)

Ostrowsky, Abbo, 31, Gramercy Park, New York.
ETCHING : *Cobblestone, Stairway, Brittany,* 10×9, $25.00; *Douarnenez, Port,* $10\frac{5}{8} \times 8\frac{1}{8}$, $25.00; *Croton-on-Hudson,* $9\frac{7}{8} \times 7\frac{1}{8}$, $25.00. Eds. 100. (Keppel.)

Pach, Walter, 48, West 56th Street, New York.

PARTRIDGE, ROI, Box 81, Mills College P.O., California. C.S.E., C.P.M., etc. (Vickery, Atkins and Torrey.)

PEARSON, RALPH M., 465, West 23rd Street, New York.

PECK, LAURENCE F., 59, East 78th Street, New York.
ETCHINGS: *July*, 7 × 12⅞, $22.00; *Rough Going*, $20.00; *Fisherman's House, Noank*, $25.00; *Lobstermen's Houses, Noank*, $25.00. DRY-POINT: *Flies*, $28.00. (Kennedy.)

PETERSON, MARTIN, 632, West 168th Street, New York.

PLOWMAN, GEORGE T., 9½, Madison Street, Cambridge, Massachusetts. B.S.E., C.S.E., C.P.M.
ETCHINGS: *Architectural Building, Princeton*, 6⅞ × 4⅜; *Charlemont Bridge, Mass.*, 6⅛ × 7⅛; *Esperance Bridge, N.Y.*, 6⅞ × 6⅜; *Esperance Bridge Entrance, N.Y.*, 9⅞ × 6⅜; *Fenway, Boston*, 4⅞ × 5⅝; *Plate Printer, New York*, 8⅞ × 10¾; *Rensselaerville, N.Y.*, 6⅞ × 5⅞. Eds. 50.

POPE, MARION HOLDEN, 3948, Y Street, Sacramento, California. Calif. S.E.

REINDEL, WILLIAM GEORGE, Brush Road, Euclid, Ohio. C.S.E. (W. B. Paterson, London.)

RENOUARD, GEORGE A., 291, Sixth Avenue, New York.
ETCHINGS: *Beach Dwellers*, 5 × 6, ed. 25; *Two Drinkers*, 4 × 5, ed. 25; *Blind Man and Wife*, 5 × 6, ed. 25; *At the Pump*, 4 × 5, ed. 25; *Tea*, 6 × 7, ed. 25; *Snapshot*, 6 × 8, ed. 25; *At the Museum*, 6 × 8, ed. 25; *Jew and Cane*, 4 × 5, ed. 25; *Lunch*, 5 × 7, ed. 25; *Having their Pictures Taken*, 6 × 8, ed. 25; *Return*, 6 × 8, ed. 35; *Drawing Water*, 6 × 7, ed. 25; *Family of Beach Dwellers*, 4 × 5, ed. 25. (Weyhe.)

ROBBINS, FREDERICK, c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING: *Market Street, San Francisco*, $10.00; *San Francisco's Chinatown*, $10.00. (Kennedy.)

ROBERTS, DEAN (Mrs. S. H. Wolcott), 22, Liberty Street, Newton, New Jersey.
ETCHINGS: *Low Valley*, 10 × 6⅞, ed. 50, $15.00; *Henri Cochet*, 5½ × 7⅞, ed. 75, $15.00; *Senorita d'Alvarez*, 10 × 6⅞, ed. 75, $18.00; *Did you Speak?*, 6⅞ × 5⅜, ed. 50, $12.00.

ROCHE, M. PAUL, 723, Evesham Avenue, Baltimore, Maryland. B.S.E., C.S.E.

ROSENBERG, LOUIS C., 2305, Sedgwick Avenue, New York. A.R.E.
DRY-POINTS: *Tintoretto's House*, 7¼ × 4½, 5 gs.; *Acropolis, Athens*, 7 × 10, 6 gs.; *Villefranche sur Mer*, 6 × 10½, 7 gs. (Dickins, New York and London.)

ROTH, ERNEST D., 55, East 14th Street, New York. B.S.E., C.S.E., etc.

ROWE, CLARENCE, Cos Cob, Connecticut. C.P.M.

RYDER, CHAUNCEY F., 171, West 12th Street, New York. B.S.E., C.S.E.
ETCHING: *New England Village*, $25.00.

RYERSON, MISS MARGERY, 58, West 57th Street, New York. B.S.E.
DRY-POINTS: *Joan*, 7½ × 5¾, $15.00 (Kennedy); *Anne*, 6 × 6, $15.00; *Big Sister*, 10 × 6¼, $25.00; *Fast Asleep*, 5 × 6, $18.00; *Little Brother*, 8¾ × 6¼, $18.00; *Margaret*, 9 × 6, $15.00; *Mikey*, 7½ × 4¾, $15.00; *Posing*, 9 × 8, $18.0. Eds. 50. (Macbeth.)

SANDZEN, BIRGER, Lindsborg, Kansas.
DRY-POINTS: *Mountain Barns, Logan, Utah*, ed. 40; *Two Pines*.

SCHALDACH, W. J., c/o Harlow, McDonald & Company, 667, Fifth Avenue, New York.
ETCHING: *The Edge of the Covert*, $30.00 (Harlow, McDonald).

SCHNEIDER, OTTO J., 1259, Thorndale Avenue, Chicago, Illinois. C.S.E.
ETCHINGS: *Facade of the Old Board of Trade*—1928, 8⅛ × 12; *Michigan Avenue, Looking North*, 9⅜ × 5⅜. (Roullier.)

SCHUTZ, ANTON, 340, West 86th Street, New York. B.S.E., C.S.E.
ETCHINGS: *Towers of mid-Manhattan*, 12 × 9, ed. 75, $30.00; *The Heart of Finance*, 10 × 14, ed. 100, $30.00; *Westchester Estate of Mr. Sylvan Weil*, 7 × 5, ed. 75, $10.00; *Three Towers*, 12 × 9, ed. 75, $30.00; *Cooper River Bridge Construction*, 9 × 12, ed. 75, $24.00; *Madison Avenue Canyon*, 10¾ × 13¾, ed. 75, $30.00; *The New Wall Street*, 10¾ × 14, ed. 75, $30.00; *The Hub of the World*, 10¾ × 14, ed. 75, $30.00; *Hotel Waldorf-Astoria*, 10¼ × 13¾, ed. 75, $30.00; *Baltimore*,

Financial Center, 10¼ × 13¾, ed. 75, $30.00; *Baltimore, Mt. Vernon Square,* 13¾ × 10¼, ed. 75, $30.00; *New York City Court House,* 15 × 11, ed. 75, $30.00; *Peacock Alley, Hotel Waldorf-Astoria,* 6 × 8, ed. 75, $15.00; *Grand Ball Room, Hotel Waldorf-Astoria,* 8 × 6, ed. 75, $15.00; *Four Bridges,* 14 × 10, ed. 75, $30.00; *Bird's Eye View of the New Washington,* 9 × 12, ed. 75, $30.00; *Washington of the Future,* 10 × 14, ed. 75, $30.00; *Plaza View,* 10 × 14, ed. 75, $30.00; *Metropolis,* 14 × 10, ed. 100, $30.00; *Banking District,* 10 × 14, ed. 100, $30.00; *Wall Street Giants,* 10 × 14, ed. 100, $30.00; *St. Patrick's Cathedral,* 9 × 12, ed. 100, $30.00; *Moscow, Red Square,* 10 × 8, ed. 75, $24.00; *Moscow, Cathedral of St. Basil,* 9 × 10, ed. 75, $24.00. (N.Y. Graphic Society.)

SCOTT, ERIC, c/o Francis H. Robertson, Westport, Connecticut.

SEYMOUR, RALPH FLETCHER, Fine Arts Building, Chicago, Illinois. C.S.E.

SHERWOOD, W. A., c/o Schwartz Galleries, 517, Madison Avenue, New York.

SHOREY, GEORGE H., c/o Kleeman-Thorman Galleries, 575, Madison Avenue, New York.

ETCHINGS: *Winter Morning,* 9⅞ × 7⅞; *The Veteran,* 7⅞ × 9⅞; *The Haunted House,* 7⅞ × 9⅞; *New England Village,* 9⅞ × 7⅞; *Apple Blossoms,* 9¾ × 7⅞; *Summer Afternoon,* 7⅞ × 9⅞ (Kennedy); *Sheep and Lambs,* 9⅞ × 7⅞; *Grace Church Rectory,* 8 × 9⅞; *Heart of the Berkshires,* 7⅞ × 9⅞; *May Morning,* 9⅞ × 7⅞. Each $15.00; *The Passing Storm, The Snowstorm,* each 9⅞ × 7⅞, $20.00. Eds. 50. (Kleeman.)

SIMMONS, CORDRAY, c/o Kennedy & Co., 785, Fifth Avenue, New York.

AQUATINT: *Sunset, Martha's Vineyard,* $20.00 (Kennedy).

SIMMONS, WILL, R.F.D., 3, New Milford, Connecticut. B.S.E., C.S.E., C.P.M.

AQUATINTS: *Skyward Bound,* 6 × 10, $25.00; *Among the Lillies,* 6 × 10, $25.00; *Cupid and Psyche,* 3½ × 9, $15.00. DRY-POINTS: *The Golden Age,* 6½ × 12, $30.00; *The Ducking,* 6 × 9, $20.00; *Ruby-throated Humming Bird's Nest,* 3½ × 9, $15.00; *A Parthian Glance,* 5½ × 8½, $20.00; *Swallows Gathering,* 5 × 10½, $20.00. MEZZOTINT: *Interrupted,* 6¼ × 4¾, $15.00.

SLOAN, JOHN, 53, Washington Square, New York.

ETCHINGS: *Miss Angna Enters in "Antique à la Française,"* 5 × 4, $12.00; *Frankie and Johnnie from "Him,"* 4¾ × 8, $18.00; *Fourteenth Street, The Wigwam,* 9¾ × 7. Eds. 100, $30.00. (Kraushaar.)

SMITH ANDRÉ, Pine Orchard, Connecticut.

ETCHINGS: *Ste. Maria della Salute,* 12 × 7½, $24.00; *Antibes,* $18.00; *The Basin,* $18.00; *Golden Square, Le Broc,* $20.00; *Madonna of Tourettes,* $18.00. (Harlow, McDonald.)

SMITH, HOWARD E., c/o Francis H. Robertson, Westport, Connecticut.

DRY-POINTS: *A Sharp Turn,* 9⅞ × 8; *The Last Hedge,* 6 × 7⅞; *Going to Cover,* 7⅞ × 5⅞; *Before the Start,* 6 × 7⅞. (Robertson.)

SMITH, W. HARRY, "Devonia," Billerica, Massachusetts. C.S.E., Arts and Crafts, Boston Society of Water Color Painters.

ETCHINGS: *King's Chapel, Boston,* ed. 75, $20.00; *Faneuil Hall,* ed. 100, $25.00; *Eddy Memorial,* ed. 25, $20.00; *Out of the Night,* ed. 25, $25.00; *Christmas Tree,* ed. 25, $20.00; *Paul Revere House,* ed. 50, $18.00; *Whistler's Birthplace,* ed. 20, $12.50; *Beacon Hill, Boston,* ed. 25, $15.00; *The Wave,* ed. 25, $18.00; *Wharf and Custom House Tower,* ed. 100, $12.50. (Robertson.)

SODERBERG, Y. E., c/o Kennedy & Co., 785, Fifth Avenue, New York.

DRY-POINT: *Hauling Down Balloon,* $20.00 (Kennedy).

STERNBERG, HARRY, 106, Arlington Avenue, New York.

ETCHING: *Subway Construction,* $15.00 (Kennedy).

STURGES, DWIGHT C., 53, Lincoln Street, Melrose, Massachusetts. B.S.E., C.S.E., C.P.M.

ETCHINGS: *"A-435,"* 9⅞ × 8⅛, $36.00; *The Station Agent,* 8 × 9⅞, $36.00; *"Hear ye! Hear ye! Hear ye!",* 12 × 9, $60.00. Eds. 100. (Bendann, Baltimore.)

STURGES, LEE, Elmhurst, Illinois. President, C.S.E., B.S.E., C.P.M., Print Society of England.

ETCHINGS: *The High Country,* ed. 75, $20.00; *Long's Peak* 3, ed. 50, $18.00; *On Sperry Glacier,* ed. 50, $12.00; *Range from Bear Lake,* ed. 50, $20.00; *Mountain*

Shadows, ed. 50, $15.00; *Springtime in the Blue Grass Country,* ed. 50, $15.00.

SUYDAM, EDWARD, c/o Schwartz Galleries, 517, Madison Avenue, New York.
ETCHINGS: *Cathedral Alley, New Orleans,* $8\frac{7}{8} \times 6$, $15.00; *Chartre Street, New Orleans,* $8\frac{3}{4} \times 12$, $20.00; *Maldo Shop, N.Y.,* $7\frac{3}{8} \times 5\frac{5}{8}$, $15.00; *Long Balcony, New Orleans,* $6\frac{1}{8} \times 9$, $15.00. (Schwartz.)

THOMPSON, ERNEST THORNE, College of New Rochelle, New Rochelle, N.Y.
ETCHINGS: *Chimney Pots and Slates,* $15.00; *Florence,* ed. 25, $20.00. AQUATINT: *Clipper Graveyard,* ed. 50, $12.00.

THORNE, MISS DIANA, c/o Schwartz Galleries, 517, Madison Avenue, New York.
DRY-POINTS: *The Breakers,* $8\frac{7}{8} \times 9\frac{7}{8}$, $15.00; *Eight to the Pound,* $12\frac{7}{8} \times 8\frac{7}{8}$, $24.00; *The Bread Line* $7 \times 9\frac{7}{8}$, $24.00; *School Days,* $8\frac{7}{8} \times 7\frac{3}{8}$, $24.00; *Jazz,* $6\frac{3}{8} \times 9\frac{1}{2}$, $24.00. (Schwartz, New York; Reid & Lefèvre, London.)

TITTLE, WALTER, 123, East 77th Street, New York.
DRY-POINTS: *Heifetz Playing,* $10 \times 7\frac{3}{4}$, $30.00; *Jascha Heifetz,* $10 \times 8\frac{1}{8}$, $30.00; *Havelock Ellis,* $6\frac{1}{8} \times 10$, $30.00; *St. Bartholomew's,* $13\frac{7}{8} \times 10$, $36.00; *Grand Central Night,* $7\frac{7}{8} \times 12\frac{7}{8}$, $36.00; *Old Caddy,* $7\frac{1}{2} \times 8\frac{7}{8}$, $25.00; *Well Out,* 9×7, $25.00. Eds. 100. AQUATINT: *Cathedral of St. John the Divine,* $10\frac{1}{2} \times 15\frac{3}{4}$. (Kleeman, New York.)

TOWNSEND, LEE, c/o Francis H. Robertson, Westport, Connecticut.
DRY-POINT: *Shamrock,* $7\frac{7}{8} \times 9\frac{7}{8}$, $18.00 (Robertson).

TUNIS, EDWIN BURDETTE, c/o Francis H. Robertson, Westport, Connecticut.
ETCHINGS: *Roustabouts,* $4\frac{3}{4} \times 6\frac{5}{8}$, ed. 100, $15.00; *Centaur,* 7×7, ed. 100, $15.00. (Robertson.)

TUTTLE, HENRY EMERSON, 87, Trumbull Street, New Haven, Connecticut. B.S.E., C.S.E.
DRY-POINTS: *Mountain Lake; Afternoon; Rootbound; Sun at the Norways; Norway Pine; Romantic Landscape; Last Stand.* (All the above $8\frac{7}{8} \times 11\frac{7}{8}$, eds. 55, $35.00.) *Hovering Shadow,* 8×10, ed. 55, $25.00; *Arcadian Owl,* ed. 55, $15.00; *Flight of the Egret,* ed. 28, $25.00; *Ducks, Flaring,* $12\frac{3}{4} \times 9\frac{3}{4}$, ed. 55, $25.00; *Pileated Woodpecker,* $7\frac{1}{4} \times 9$, ed. 25, $20.00; *Portrait of a Flyer,* $7\frac{1}{2} \times 9\frac{1}{2}$, ed. 55, $20.00; *Spirit of the Swamp,* $8\frac{7}{8} \times 11\frac{7}{8}$, ed. 55, $30.00; *Peregrine Falcon,* $10\frac{3}{4} \times 5$, ed. 50, $20.00. (Kennedy, New York; Colnaghi, London.)

VARGISH, A., c/o Kennedy & Co., 785, Fifth Avenue, New York.
ETCHING AND DRY-POINT: *Hackensack Meadows,* $20.00; *Dusk,* $18.00. (Kennedy.)

WALES, GEORGE C., 1064, Beacon Street, Brookline, Massachusetts. Mem. Guild of Boston Artists, B.S.E.
ETCHINGS: *The Rescue,* 10×7, ed. 36; *Morning Mist,* 7×10, ed. 64, $30.00; *Pretty Moderate,* 5×7, ed. 62, $20.00; *Shortening Sail,* 7×10, ed. 64, $30.00; *Oak and Hemp,* 7×10, ed. 37, $30.00; *Hard Gales* (1st st.), ed. 37, (2nd st.), ed. 39, 7×10, $25.00. DRY-POINTS: *Hesper,* 7×5, ed. 64, $20.00; *Home Again,* 5×7, ed. 64, $20.00; *Coming Out of Marblehead,* 7×10, ed. 37, $30.00; *Fog,* 12×10, ed. 54, $40.00; *"J.D.",* 5×8, ed. 50, $15.00; *Ironbound,* 8×5, ed. 35. (Goodspeed's.)

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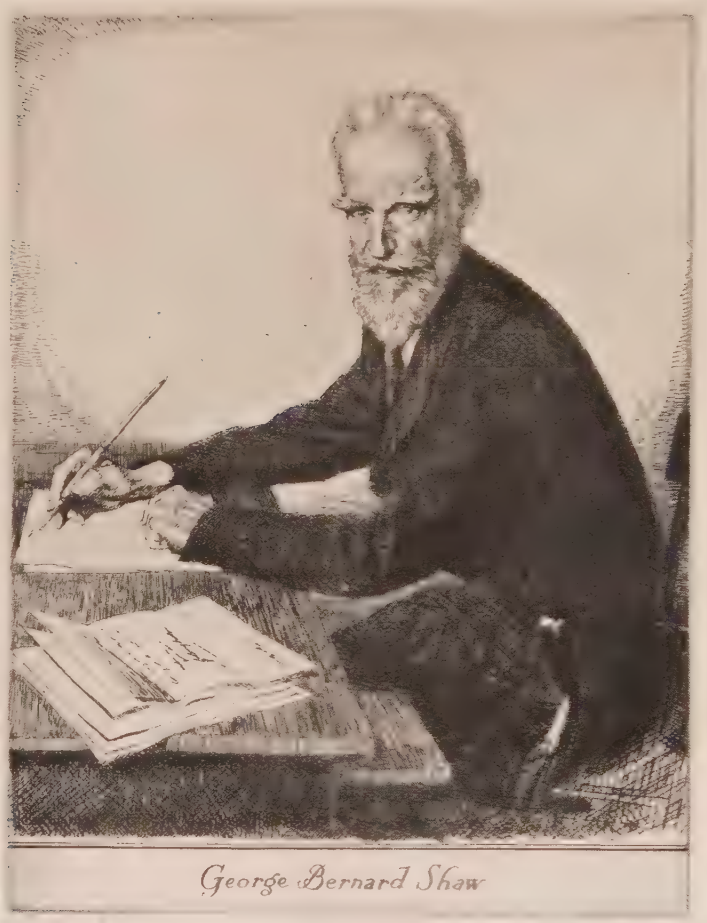

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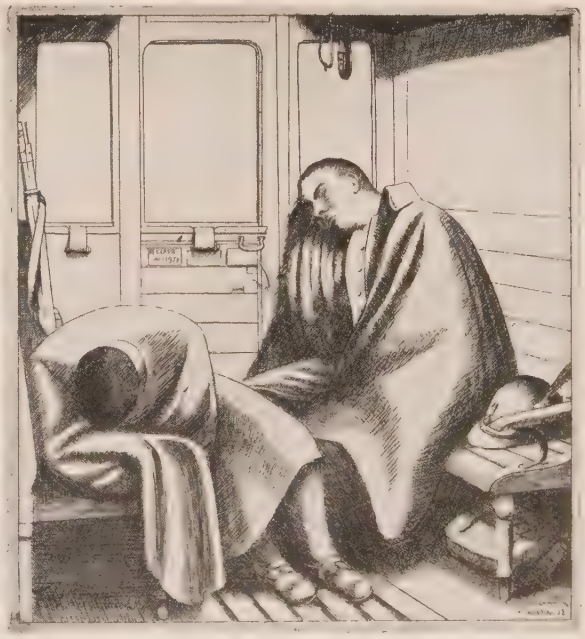

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